PRIMARY EDUCATION

A Monthly Journal for Primary Teachers

Volume IV **February 1896** **Number 2**

PRIMARY EDUCATION
PUBLISHED BY THE
EDUCATIONAL PUBLISHING COMPANY
50 BROMFIELD STREET, BOSTON

OFFICES:
NEW YORK, 63 FIFTH AVENUE
CHICAGO, 211 WABASH AVENUE
SAN FRANCISCO, 300 POST STREET
TOPEKA, KANSAS

Published Monthly, September to June, Inclusive
Subscription: $1.00 per year. Single copies 10 cents
Entered at the Post Office, Boston, Mass., as Second Class Matter
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EVA D. KELLOGG EDITOR

TEACH them to guard with jealous care
The land that gave them birth,
As patriot sons of patriot sires —
The dearest spot of earth;
Teach them the sacred trust to keep,
Like true men, pure and brave,
And o'er them through the ages, bid
Freedom's fair banner wave.

— *Author of "America"*

Strike, strike, O Liberty, thy silver strings,
And fill with melody the clear blue sky;
Give swell to chorus full — to gladness wings,
And let swift heralds with the music fly!
Faint not, nor tire; but glorify the record,
Which honors him who gave the nation life;
Grand faith was that to inspire our sires,
And honor him so true with chief command,
And fervid be our joy, while beacon fires
Do honor to this hero through the land.

— *Henry B. Carrington*

Modest, yet firm as Nature's self, unblamed
Save by the men his noble temper shamed;
Not honored then or now because he wooed
The popular voice, but that he still withstood;
Broad minded, higher souled, there is but one
Who was all this, and ours, and all men's—Washington.

— *James Russell Lowell*

Thou, too, sail on, O Ship of State!
Sail on, O Union, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate.

* * * * * *

Sail on, nor fear to breast the sea;
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee — are all with thee.

— *H. W. Longfellow*

The Myth Question

Popular opinion says that little children must have myths — myths in the nursery, myths in the school-room, myths everywhere. The usual arguments are these:

1 They are at the myth age and have a right to them. Myths are the literature of the childhood of the race, hence, adapted to the needs of childhood in all ages and conditions of civilization.

Are they? Have centuries of growth brought nothing to the human race that creates a demand for a corresponding change in the mental and spiritual diet of the little ones? Have heredity and the laws of transmission been idle forces in all the years since myths began? Now a myth may have contained so much of simplicity, beauty, truth and purity, as to preserve it through all ages; or, it may have lacked all these in the beginning and have an ancient mummy-like odor to-day that repels every normal, innocent-hearted truth-seeker. Because a myth is a Greek myth or a Norse myth or a fashionable myth means nothing in its favor any more than a classic means anything desirable if it does not contain unalloyed truth and purity. A Zola flavor in a classic or a myth is just as poison as the same flavor outside of a classic or a myth. Intrigue, jealousy and revenge are the same everywhere. Parents and teachers who would keep children from becoming familiar with these things in actual life or the daily newspaper, unhesitatingly place certain myths in their hands full of repulsive qualities disguised in story fascination.

A popular story writer for children, who is undertaking to adapt Greek myths for schools, was recently heard to say, "I have exhausted all my resources in trying to weed out the immoralities of the myths as I find them in Bullfinch's "Age of Fables." I have turned them and twisted them about to keep the facts from the children, till I haven't any ingenuity left, and I am not half through with them yet."

Is the children's literature of the nineteenth century so meager that all this myth manipulation is necessary to give the little ones food for the imaginative age? Is there an unwritten law that the children shall "go through" these myth-*evils* as they do measles and whooping cough, because it belongs to their age? It seems like it.

2 They are at an age when they can receive and understand truth conveyed in this way better than in any other.

True, they *are* at an age when a story is the very best vehicle for the conveyance of a truth. A story is the natural birthright of children. Let them have it. But is it indispensable that the story must have the barbaric flavor to make it acceptable to children? Again, how many of the ancient myths contain truth and how many falsehoods? Who discriminates in this, in the selection for the school-room?

It is urged as a judicious measure that no myth

should be given to children that does not contain a significant truth that the children can understand without an interpretation. Pray, how many myths would then ever be given to the little ones? How many children are able to grasp, unassisted, the hidden truths in the myths they are daily absorbing? It would be difficult to find enough genuine myths of this kind to count on the fingers of one hand. If the myth significance is not understood, the myth stands simply as a story, like "Alice in Wonderland," or any other of that sort.

Take, for instance, the story of Bellerophon and the air fight with the horrible monster Chimera as it is given in Hawthorne's Wonder Book, and served again for the children with added horrors in a popular Myth book recently prepared for the children. It is bad enough to drive any sensitive child to the Hades of dreamland. Fancy the vivid imagination of a little child building up a mental image of a dragon with the tail of a boa constrictor, three separate heads, "lion's, goat's and an abominably great snake's," and "a hot blast of fire flaming out of each of its three mouths." Hawthorne introduces this terrific creature to the children as "holding in its abominable claws the remnant of a dear little boy, which its three mouths had been gnawing before two of them fell asleep." Then follows the "roaring, hissing and screaming of the actual battle, so loud they could be heard fifty miles off," the tying up of the snaky tail into knots, etc., etc.; on and on follows the terrible story, till, even Hawthorne's descriptive powers and list of horrible adjectives are exhausted — and the Chimera falls and is never heard from again.

We are told that this battle typifies the conflict between the opposing forces, Truth and Error; that "the life of man is a warfare and the greater and better the man, the sharper the conflict"; that "Bellerophon typifies the affirmative — the divine, while the dragon is the symbol of the negative — the demoniac," and we are assured that "even small children can see this vaguely." Yes, very vaguely, so vaguely that the "symbol of the demoniac" will be the one thing and the only thing to linger in memory, to haunt them in the times and occasions when they need quieting beautiful thoughts and fancies to soothe tired and overwrought nerves. Have teachers forgotten the thronging fancies that trooped through the imagination of their childhood days and nights, when darkness summoned forth every ogre and giant in fairyland? This view of the matter is not "sentimentality." Every mother who has soothed the crying child awakening from frightful dreams, will evidence its truth and reality.

But, if the object of this myth — one of the most widely known of all — is to teach the mastery of Truth over Error, it is certainly reasonable to question, if this is the only or the most desirable way in which the victorious nature of Truth can be taught to little ones. The children, unaided, will never suspect the real significance of this myth. Why not then wait till they reach an age when they can grasp its meaning? By that time the horror of the conflict will be less harmful to them.

3 Literature is full of these allusions and children are not properly and roundly educated if they do not know what these things mean.

Is the child expected to stop school at the end of the three primary years, that all knowledge, ancient and modern, human and divine, must be packed into his little brain? Is the child to do no reading after he leaves the primary school? Is it a desperate choice between now or never? Supposing this to be the case, the children may find life worth living if they do not know every myth-allusion in the language. Where did the teachers who are now reasonably familiar with myth references in literature, get them? Not in the school-room, in the days of their early education. These things, like a thousand others, are absorbed in a way we never can explain. They will come — they *do* come to all who are in a life groove that makes the understanding of them a pleasure or necssity. There is no reason why a Course of Study should be surfeited with myth lore, fit and unfit, because of imminent danger from this sort of ignorance.

In view of all these things, shall our little ones be deprived of *all* myths in the school-room? *No.* There is larger space for the imagination to roam in a myth than is found in any other form of story. It is like the silhouette as compared with the finished picture. The children like the filling out of it for themselves.

But let the myths be sifted, sifted and sifted again, that not a trace of evil influence remain in them. Bring in all the beauty and color myths, all that teach hope, love and forgiveness, all that stir the heart to benevolence and self-forgetfulness, all that make the powers of nature seem like loving friends and helpful forces for mankind

There is, besides, a class of charming, old-time stories that simply cultivate and enrich the imagination that must be fed and trained at this stage of childhood. Give these also to the little ones who live and revel in the world of Fancy. Their after-life will longer retain a rose touch with these cloistered in the memory. There is far too little attention given to the training of the imagination in the school-room. The result is, a hard, over-practical, unimaginative people. But our own times, our nineteenth century world has a wealth of material for the culture of the imagination. Why leave all this, and fly back to the lore of the ancients for its sustenance? The marvellous success of "The Seven Little Sisters" proves the truth of the interest of children in the present life and real things. Give stories *both* modern and ancient. Tell Brownie stories and fairy stories. Let children and teachers wander together in the Arcadian forests of "Make-Believe" every day of their lives, hunting for beauty, listening for brook-song and bird-note, watching the glinting sunlight through sky rifts and green foliage, only let every step be watched with an anxious, zealous care that the winding pathways shall touch no serpent trail.

The Land of Make-Believe.

I know of a dear, delightful land,
Which is not so far away,
That we may not sail to its sunlit strand
No matter how short the day;
Ah, there the sky is always blue,
And hearts forget to grieve,
For there's never a dream but must come true
In the Land of Make-Believe.

There every laddie becomes a knight,
And a fairy queen each lass;
And lips learn laughter, and eyes grow bright
As the dewdrops in the grass;
For there's nothing beautiful, brave and bold
That one may not achieve,
If he once sets foot on the sands of gold
Of the Land of Make-Believe!

— *Guy Wetmore Carryl in St. Nicholas*

Landmarks in History of Education VI

A Training Teacher

IN the thousand years of history of ancient Rome, each period differed from every other in its educational ideals. Then and there, as now and here, conformity to the culture of the time was evident in the school means and ends; but in and through every phase the chief characteristic was a decided inclination toward the practical, and the general trend, military and juristic.

Beginning in its earliest days with the eminently useful, Roman education gathered to itself, perhaps unconsciously, characteristics of the Chinese, Persian, and Spartan; and at last, fell a victim to the esthetic culture of the beauty-loving Greek.

Conquest and invasion of those countries into which Alexander had carried the Greek language made a knowledge of that tongue imperative. The allurements of Greek rhetoric became known; and to add power to the deliberations in the Senate, and to the pleadings at the bar, teachers were sought abroad, and at home among the learned captive Greeks.

This was done not without opposition, for innovations were as unpopular in ancient as in modern times; and the sterner Romans of the period used every influence to repel the invasion of Grecian literature, as they would have repelled an invasion by the Greeks themselves.

The elder Cato stands as a type of the early Roman spirit;— Alexander had said, he owed more to Aristotle his teacher, than to Philip his father; but that no son of Cato could so testify is evident from the description given by Plutarch of the relations existing between that noble old Roman and his son. Not choosing to have his child owe to a slave the inestimable gift of learning, the stern father himself became pedagogue; teaching, besides grammar and law, gymnastic exercises, to fight in armor, to endure heat and cold, and to swim in rough and rapid waters.

He wrote whole histories for his son's use, and, "delighted to abstain from speaking anything before him that he would not speak in the sacred presence of the vestal virgins."

With the wider and more systematic study of Greek, and the introduction of its philosophy, came greater opposition from those who saw, with prophetic eye, the advent of corruption and deep moral degradation. Æsthetic culture which had been the religion of the Greek, became a trifling amusement to the Romans.

Turning to that chapter of history more directly interesting to ourselves, the education of the child, we come immediately in contact with the Roman mother; for to her is entrusted the first seven years of her son's life — seven priceless years — in which she is not only permitted, but expected, to lay permanently, the foundations of character. This condition has a two-fold effect; the mother is enobled as well as the child. The beautiful Greek women had been too often an element of discord; the Roman woman as often reconciled differences.

The eye of the teacher of elocution may well brighten, when mention is made of infant and early instruction, in the days of the Republic; for no Roman ever rose to distinction who was not eloquent. The honors and offices of the Republic fell to the silver-tongued orator. The Roman mother bore this in mind from the time of her son's birth; and she trained him from infancy, to speak distinctly and correctly. Her ruling ambition was to see him chosen consul, and then he must be able to stir all Rome by his eloquence.

The seven happy years glide by, delightfully intermingled with maternal instruction and the joys of childhood. Balls, tops, marbles, and hoops, were as dear to the heart of Horatius, Marius and Julius, as to the boy of the twentieth century; and the scenes enacted in our streets to-day were as familiar to the Romans as they are to us. Horace in one of his "Odes" describes the boys passing to school, in terms that might easily be applied to the boy of the New World.

At the age of seven, the influence of the father becomes more directly a factor, in the matter of his son's instruction. If his position and means admit, a Greek tutor is purchased in the market-place. This tutor, or pedagogue, is usually one who has been taken captive in war, and continues for years to be the chief guide and companion of his young charge.

The little pupil wears a long tunic, leather shoes, ornamented with pretty ivory crescents, and hanging around his neck, a golden bulla. He is expected to be earnest, dignified and noble from childhood. His ambition is to be able to serve the Republic in the Forum or on the battlefield; and manfully he works to this end, with his new teacher. The study of Greek, as well as of Latin, is begun; and no day passes that he does not recite — declaim — the verses of the great poets, or the speeches of the noble and eloquent Roman senators. He learns to be graceful in delivery, and elegant in language. School days for the boy of this period involves a duality of life; he must live in the ever real present, and at the same time, in the more than real future. The garment of wisdom and thoughtfulness falls early about his shoulders; and long before the *toga virilis* is assumed, the boy is a man.

He soon learns to love his Greek teacher, and is loved by him in return; and it is not unusual for the faithful slave, often high-born, to receive his freedom, in return for right influence exerted upon his young charge.

As the boy grows older, he goes to the primary school every day, beside studying with his tutor. We may think of him with satchel, very like that carried to-day, containing his books, stylus, and tablet, answering to our slate and pencil, and his multiplication tablet; for the Romans made much of arithmetic laying the same stress upon it, that the Greeks did upon geometry.

Object lessons were given then as now; as in the days of Shakespeare, "the eye were thought to be less dull than the ears." To-day we take our class in civics for its most useful lesson, to visit the court room or halls of legislation. The American boys in return, form their own legislature; introduce bills; frame and enact laws; and practically introduce themselves to the affairs in which they are so soon to take active part. In all this, history is merely repeating itself; and we are borrowing again.

It was the custom for the Roman father, in the days of the Republic, to take his son to the senate to listen to the debates, in order that he might understand the duties he sometime must perform. A little later, we find the boy and his companions playing court or senate, and practicing the art of governing, using as a Forum any place enclosed by portico and pillars. If the echo of twenty centuries and more could be caught, one might hear them call out, when they wish to stop any measure, "Veto."

Do we realize what inveterate borrowers we moderns are of ways and words ot the ancients?

Even our Christmas vacation, just passed is borrowed from a pagan people — copied from the vacation given the Roman boys, at the feast of Saturnalia, long before the birth of Christ. The youth who lived in Rome at that time had a delightful holiday just as we have, and it was extended to the Kalends of January, as is ours to "New Year" day. Presents were exchanged; girls received dolls, and boys balls; and good and noble deeds were done. The school boy, who had learned to write, accompanied his gift by a note, written on a waxen tablet. These tablets were very convenient, as well as beautiful. They were made of two waxed leaves on which words of affection might be written; these were tied together, and the ribbon sealed with wax.

The gymnastic exercises for Roman boys trained for war. They learned to ride as cavalrymen, to charge upon the enemy, to retreat, and then to suddenly wheel about, and utterly rout the foe.

When well trained they exhibited publicly their accomplishments, in the Circus Maximus. Parents and friends were present, as well as the teacher; the latter most anxious that their young pupils acquit themselves creditably. Flowers were carried to the young warriors; garlands of oak bound on the brow of the victors; and the spectators applauded until the great circus echoed.

Have we anything like this? Does it remind us of the graduating exercises in the public hall, and of the boquets sent to our sweet girls, and brave boys? Yes, the old, old story of anxious teachers, ambitious youth and proud parents, told again at the end of two thousand years.

At the age of twelve the primary school of the *literatus* was exchanged for that of the *literator;* and again we are reminded of tradition. *The teachers of the primary schools did not stand in high esteem.*

The secondary school is entered by pupils able to read, write, and cipher, familiar with poets and prose writers, and able to recite choice passages which have been learned "by heart;" the last being no doubt the stem, if not the root, from which the modern "Memory gem" exercise has grown.

The school regulations were almost as severe as those of Persia or Sparta; obedience and modesty, quiet and respectful manners, were enforced. Corporal punishment was employed, and administered by that cruel, and long-lived instrument — the ferule. Rome like Greece, had its triumvirate of authorities in educational matters.—What Socrates, Plato, and Aristotle, were to Athens; Cicero, Seneca, and Quintilian became to Rome.

A finished type of what can be effected in the way of soul culture is found in the study of the life of Marcus Aurelius, the most dutiful of Roman boys, and the wisest of Roman Emperors. One, who by the exercise of his own will, became the most virtuous of men, and next to Socrates, the wisest and purest of philosophers. He it was who said,— "I have often wondered how it is that every man loves himself more than all the rest of men; yet sets less value on his own opinion than on that of others. So much more respect have we for what our neighbors think of us, than for what we shall think of ourselves." Again, he says, "If any man ask thee, what is thy art, make reply, 'To be good;' also, 'Suppose any man shall despise me. Let him look to that. I will look to this, that I be not deserving of contempt.'" And Marcus Aurelius was once a little school boy in Rome! There is no gift for boy or girl, man or woman, teacher or pupil, that should be more acceptable than a volume of "The Meditations."

The Washington Monument

THE Washington monument was dedicated February 21, 1885, with military, civic, and Masonic ceremonies, and a speech by President Arthur. Senator Edmunds presided. The oration, prepared by Robert C. Winthrop of Massachusetts, was read by Representative Long. After the reading, Representative Daniel of Virginia delivered an address.

Citizens began as early as 1833 to form an association for erecting a national monument to the memory of Washington. This was the original idea of Congress, and as there seemed no probability of its being carried out according to the original design, this voluntary association formed itself and invoked the aid of the whole people of the country to redeem the plighted faith of their representatives. Chief Justice Marshall was the first president of the Association. At his death, in 1835, he was succeeded by ex-President Madison, then in his eighty-fifth year. The progress of the society was slow. It first started out on the theory that in order to allow all to contribute, the amount to be received from any one person should be limited to one dollar a year. This restriction was removed in 1845. In 1836 about $28,000 had been collected. This fund was placed in the hands of gentlemen of high respectability and character, who invested it together with its interest, in stocks. The financial troubles which overspread the country in 1837 caused a suspension of collections for some time. In 1847 collections and accumulated interest amounted to $87,000, which was deemed a sufficient sum with which to commence the erection of the monument. On the 31st of January, 1848, Congress passed a resolution authorizing the Washington Monumental Society to erect a monument to the memory of George Washington, and gave the present site of thirty acres for that purpose, it being the geographical center of the District of Columbia, ten miles square.

Laying the Corner Stone

On the 4th of July, 1848, the corner stone of this monument was laid in the presence of President Polk and his Cabinet, Vice-President Dallas and the Senate, Congressmen, Supreme Court, corporate authorities at Washington, Georgetown, and Alexandria, and delegations from all quarters of the Union. Robert C. Winthrop, then Speaker of the House, delivered an oration. In six years the height of 107 feet had been reached, and the funds of the society exhausted. An appeal to Congress was not heeded, and in 1859, when the work stopped, the shaft was only 174 feet high. The war interrupted. the work and the labors of the society. In April, 1871, the Legislature of New York appropriated a large sum as the contribution of the State of New York to the treasurer of Washington National Monumental Society, whenever the Governor should certify a sufficient fund had been subscribed from other sources to enable the society to resume its work, with a reasonable prospect of completing the shaft. The appropriation was never available.

In February, 1873, an appeal was made to Congress to assume the responsibility of finishing the structure. The appropriation subsequently made was first expended in strengthening the foundation, as it was determined to carry the height to 550 feet.

It was not until the 7th of August, 1880, that work on the shaft was resumed. On that day Mr. Hayes and his wife, officers of the society, and engineers repaired to the summit, and Mr. Hayes placed a small coin, upon which was scratched his initials and the day, month, and year, on the mortar.

The new marble and the old are distinct. To the height of 174 feet it is weather-beaten and colored by nearly thirty years of exposure. The shaft rests on a foundation 35 feet deep. It is at the base 55 feet square, and at the height of 500 feet, where the pyramidal roof begins, it is 34 feet square. The stones contributed by states, cities, countries, and corporations number over one hundred, and have been used to some extent. The capstone was set December 6, 1884, making the total height 555 feet. There are 900 steps in the ascent, requiring twenty minutes to reach the eyes or little windows which are lookouts on four sides of the roof just above the line of the main shaft. Its estimated weight is 82,000 tons, and the cost in round numbers was $1,200,000. The top is also reached by a passenger elevator, and the electric light makes the interior as bright as day.

Stones for the Monument

When the Washington Monument movement was started memorial stones were sent from all parts of the country, and from many of the foreign governments, to be incorporated in the structure. Forty of these stones were built into the old part of the monument, Many came from the various Odd Fellow and Masonic organizations of the United States. The Philadelphia and New York fire departments furnished two great slabs elaborately cut. The members of the Dramatic Association of America are reprerented by a large square block of pure white marble, from the center of which rises a large life-size medallion of Shakespeare, over whose head are carved the letters, "All who live must die." Many of the states sent memorial blocks. Nevada's is a cube of gray granite about four feet in diameter, and the name of the state is written upon it in letters of silver, the strokes of which are an inch wide and are inlaid on the solid stone. Kansas boasts a coat of arms upon its blocks, as do also several other states.

The foreign stones are the finest of the collection. That fo the Swiss confederation is of granite, beautifully polished, with a face six feet long and four feet wide, on which is inscribed in bronzed letters, "To the memory of Washington." Brazil sent a beautiful gray marble cube bearing the imperial coat-of-arms. China a slab of green stone, covered with characters. The Mormons are represented by a beehive carved in stone, and a label showing that it came from

Deseret, and above it is written the watchword of the church, "Holiness to the Lord."

Some of the Inscriptions

The largest and finest stone is presented by the "Corporation of Philadelphia," and is so inscribed. The "Bremen" and "Greece" come next in size and beauty. One is inscribed, "The Closophic Society, N. J."; another, "Jefferson Society, Va." Then there are stones inscribed: "Oldest Inhabitants, D. C., 1870," "American Medical Association," "Nebraska," "The Sons of New England in Canada," "Arabia," "China," "Brazil," "Kansas, 1861," Nevada, 1881," "Georgia Convention, 1850," "Sabbath School, Philadelphia 1853," There is a stone inscribed "From the Temple of Escalapius, Island of Paros, 1855." Another, "The Free Swiss Confederation, 1870," and "Engine Company, Northern Liberty, Philadelphia," "Fire Department, Philadelphia, 1853," "Lafayette Masons, New York city, 1853," "Grand Lodge of Pennsylvania, 1851," and "Continental Guard, New Orleans, 1856"; the last two named being very large stones.

"Grand Division, Sons of Temperance of Illinois, 1855," makes one stone. "Battle Ground, Long Island" and "From Braddock's Field" mark two interesting rocks, "Charlestown, the Bunker Hill Battle Ground," with a representation of the Bunker Hill monument, appears upon another. The block engraved "Michigan" is of solid copper.

"The State of Louisiana — Ever Faithful to the Constitution and the Union," and "Tennessee — The Federal Union, It Must be Preserved," are two inscriptions containing a world of meaning. They were sent many years before the war, when the only talk of secession came from away north of Mason and Dixon's line. The following are also represented as herewith given: "Cherokee Nation, 1855," "Templars of Honor and Temperance — Truth, Love, Purity and Fidelity," "New York," with a coat of arms, a shield marked "Excelsior," "Salem, Mass.," and "Vermont," with a shield, "Freedom, and Unity."

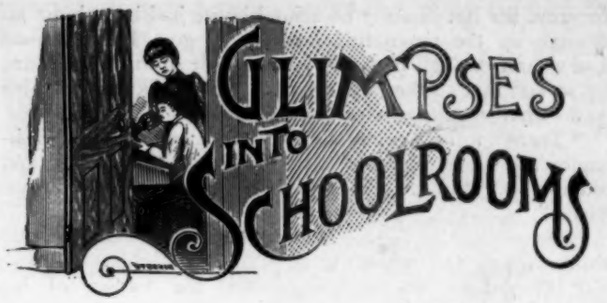
One sandstone block, twelve by twenty inches, sent by Switzerland, is inscribed: "This block of stone is from the original chapel built to William Tell, in 1338, on Lake Lucerne, Switzerland, at the spot where he escaped from Gessler."

The monument is surrounded by thirty acres of ground. It lies on the banks of the Potomac, and when the electric lights are burning on its top it is said they can be seen thirty miles away. One gets no idea of the immensity of the monument in looking at it from a distance. It is only when you come close up to it that you appreciate the fact that nearly a hundred thousand tons of stone are looking down upon you.

One Secret of Discipline

The discipline implies the instruction. The instruction must be fairly good if the discipline is not to be indifferent. The pupils must be inspired with interest in their work, with self-confidence and ambition. A great test of success in a room is to find the pupils laying long plans ahead. That speaks volumes. To want an education is in a sense to be educated. To want an education in this country is to have it. The reason that there are not more people educated is that they do not want to be educated. If schools make people want to be educated then schools give education. Some schools make people want not to be educated; and that is a worse state than to be simply uneducated. Good teaching promotes self reliance. Self reliance and ambition go hand in hand. The over-helped student does not aspire; nor does the discouraged one. To allow superficiality is to invite discouragement. Better not teach at all than not be thorough; better not teach at all than not penetrate to the principles of the matter in hand.—*John Kennedy*

As precious perfume comes from close-crushed flowers,
And fruits give out their wine within the press;
So human souls shine out in darkest hours
And blossom in distress.
Above the tide of suffering and pain
Their spirit's song leaps upward, sweet and clear,
Telling of summer sunshine after rain,
Of trust and hope and cheer!



His Natal Day

O Spirit of Liberty! sweet are thy numbers!
The winds to thy banners their tribute shall bring
While rolls the Potomac where Washington slumbers,
And his natal day comes with the angels of spring.
We follow thy counsels,
O hero eternal,
To highest achievement the school leads the van,
And, crowning thy brow with the evergreen vernal,
We pledge thee our all to the service of man!

—*Hezekiah Butterworth*

How Teddy Proved Himself a Hero

"WASHINGTON'S Birthday is coming soon. Can any of you tell me what day it is?" asked Miss Ray, the teacher.

One hand went up.

"When is it, Johnny?"

"Fourth o' July."

Twenty or more heads gave an eager, upward jerk at the thought of Fourth of July coming so soon, but dropped as Miss Ray said,—

"No, it comes on the twenty-second of this month. Now, how many of you know anything of Washington?"

A great many hands were raised, some small, some large, some clean, some grimy.

"You may speak, Tommy."

"Please'm, he had a hatchet, and he"——

"Yes," said Miss Ray, with a smile; "but we will not mind about the hatchet now, for you all know that story from your readers."

All hands went down, except one.

"Tell me what you know, Johnny."

"He wrote the Declaration of Independence, and he fought in the war 'long side o' General Sherman; and when the battle o' Gettysburg was done, he was so tickled about it he rushed right up to the old libery-bell, and rung it and rung it and rung it, till he cracked it right straight in two"——

"Stop, Johnny! You're a little mistaken"——

"Oh, but I know it's so, Miss Ray, for my uncle was down to Washington a while ago, and he saw that very bell, and the very crack in it. They were takin' it to the big show at New Orleans, and it was all trimmed up with flowers, and there was bands playin' and the people hurrahed and stomped round and thrown up their hats. I tell you!"

When he had seated himself, Miss Ray gave a little sketch of the life and work of Washington, so simple that the youngest child in her school knew that every child should know the Father of his Country.

Then it was settled that his birthday should be celebrated in a becoming manner in the town hall, and the children rushed out with shouts of delight.

"Three cheers for Washington!"

They were given with a will. Branches were dragged down from the trees, and with leafless banners waving, they marched to the sound of tin-pail drums.

Teddy Barnes joined heartily in the fun, and then walked up the steep path through the woods to his home on the mountain. He had never mingled much with other boys

for until the last summer no school-house had been built far enough up the mountains for him to go. But a railroad had wound through the valley, and a little town had sprung up so fast that all the boys, and the grown folks, too, wanted to do whatever the rest of the world did.

"There's to be a celebration to the town hall on Washington's Birthday, grandmother. There's to be speakin' and singin' and things. I'm to be in it, if I can find a good piece."

"Dear — me! Teddy, I always knew you could do great things, if you was only set to it."

"It's got to be something about the Father of his Country, you know"——

Grandmother took off her glasses and looked solemnly at him.

"Yes, yes, that means one of the Pilgrim Fathers, don't it?" Now, Teddy, I know the very thing for you. 'The breaking waves dashed high,' you know."

Any thing that grandmother said was law and gospel to Teddy, and he dutifully began learning the verses. But when his father came home, three days later, he shook his head.

"That won't do, Ted. It was more'n a hundred years after the landing of the Pilgrim Fathers when Washington fought for his country's freedom."

"I wouldn't mind that, Teddy," said grandmother. "He was one of that sort, anyway. 'Freedom to worship God'— don't you see? What's the use of freedom if it isn't for that?"

"Well, let's hear you say it," said his father.

Teddy could repeat it well to himself, but stumbled dismally when he had any listeners.

"What'll you do when there's a whole crowd?" asked his father.

Teddy did not know. The more he thought of it, the more he knew he could face all the fire and swords Washington ever saw, more easily than the eyes he must brave on that evening.

"There's no hero-stuff in him!" exclaimed father, as Teddy broke down for the twentieth time.

Miss Ray was dismayed over Teddy's selection, but his heart was set upon it, for his grandmother's sake, and she let him go on. He failed, of course, in rehearsing to her, but she hoped and believed he would do better when the time came.

"Do your best now — don't be afraid," whispered Miss Ray as Teddy's piece was called.

But every word went out of his head as he stood on the stage, and turned towards that crowd in the town hall. He cast his eyes wildly to one side as if to try to escape.

"I told you so!" whispered father, and grandmother groaned.

Teddy again fixed his eyes on the audience, this time with an earnest look which led his friends to hope he was bracing himself for a fine effort. But again his eyes wandered, and he suddenly dashed out of sight behind the curtain. There was a slight crash, a rattle of breaking glass, and Mr. School-Inspector Crane, stepped hastily up after Teddy.

A little stir went through the crowd, and people were getting anxious, when the next piece was announced in a loud voice: —

"Crossing the Delaware."

This, then, was the end of Teddy's piece. Father was angry, and said something about cowards, while grandmother cried.

The performance went on, finishing with "See, the Conquering Hero Comes!" given as well as could have been expected.

"Stop a minute! Wait, I say!" came a voice, as the people were leaving their seats.

Mr. Crane had not been seen since Teddy had disappeared, for the stage was built against one of the entry-doors, and he had gone out that way. He now burst into the room, leading Teddy. Both of Teddy's hands were rolled up in cotton.

"There's been a deal of talk about heroes to-night," cried Mr. Crane, "and I think it's a good time to show you one. None of you know that if it hadn't been for this bit of a chap, we might all have been" — he stopped and lowered his voice — "the merciful Lord only knows where!"

He laid a strong, kindly grasp on Teddy's arm as he went on, growing more excited with every word.

"Yes, folks, that's just so. When he went up to speak his piece he saw what none of the rest of us saw, a smouldering fire off in yon corner — a candle fallen into a little heap o' trimmings scraps. Did he sing out and give the alarm so't women and children might be trod under foot, or jump out of these second-story windows on to that solid ice down there? No, he didn't! Your real hero always keeps his wits about him. He jumped on to the fire, and jammed it up in his hands, and smashed it through the window. Yes, his hands are burned and cut, too, but I'd be proud of any boy of mine that could carry such scars as he will! Now, folks, three cheers for George Washington — hip! hip"—

"Hurrah! hurrah!! hurrah!!!"

"Three cheers for Teddy Barnes!"

And to the end of her life grandmother always assured people that the cheers for Teddy were as loud as those for the Father of his Country.

"You'd have said your piece like a man if it hadn't been for the fire, wouldn't you, Teddy?" she asked, as they went home.

"I don't know, gra'm'ther," he said, glad it could never now be known whether he would have said a word of it or not.

"What is a hero, any way?" asked Johnny Crane of his father. "Washington was a hero, and now everybody says Teddy Barnes' a hero, and they don't look a speck alike."

"A hero? Well, now"— Mr. School-Inspector Crane felt a great deal more than he was able to say on the subject. "A hero? Why, I fancy it's a fellow, boy or man, that's bright enough to see when a thing ought to be done, and then does it."

— *Sydney Dayre in Youth's Companion*

How Did Washington Look?

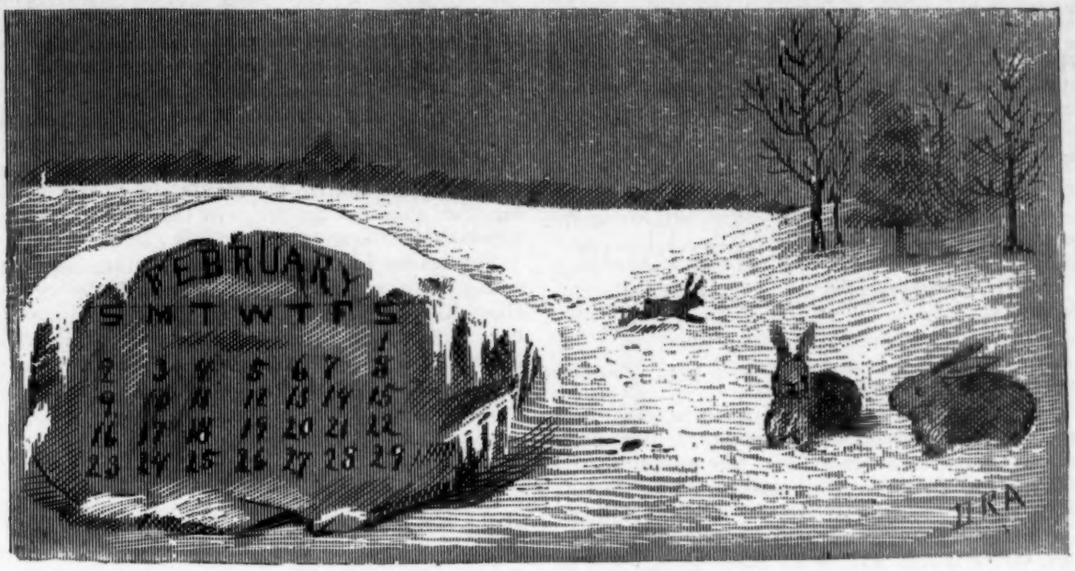
(Adapted)

He was a courtly man,
Wearing his honors as heroes can.
Erect and tall, with his six feet two;
Knee-breeches, buckles, frills and queue;
Powdered brown hair; blue eyes, far apart;
Strong-limbed and fearless, with gentle heart;
Gracious in manner toward every one;
This was our George Washington.

Facts for Easy Reference

GEORGE WASHINGTON was born in 1732. As a matter of easy reference the following example of condensed biography, prepared by R. E. Roberts, will be found both convenient and instructive:

George Washington, the Father of his Country; Born February 22,
1732.
Married at the age of 27 years in
1759.
Declined a kingly crown,
1782.
Resigned command of the army, and became a private citizen,
1783.
President of the Convention which framed the Constitution of the United States,
1787.
Chosen first President of the United States,
1789.
Chosen President for the second term,
1793.
Determined to retire to private life, he issued his Farewell Address,
1796.
Retires to private life,
1797.
He died in the 68th year of his age, December 14,
1799.



Principles Violated II

LIDA BROWN MCMURRY Normal Ill

"KNOWLEDGE to be of permanent value, must be accompanied by a glow of interest."

How much do you remember of what you learned at school? Why have you forgotten so much? Can you avoid this waste of energy in your own school? If so, how? May I suggest?

The source of interest is two-fold, depending upon (*a*) the material and upon (*b*) the method of presentation.

(*a*) Some subjects taught in the primary grades are not suited to the stage of development in which the child is found to be; thus in

Literature

Poems and songs which are beyond the comprehension of the children are taught because they are valued by mature people, and it is thought that the children, in time, will grow into an understanding and appreciation of them. The babes are fed with meat because *after a while* it will be just what they need, while good nourishing milk, in the form of simple, but beautiful poems, such as Robert Louis Stevenson's and Eugene Field's are ignored.

Reading Books

Books are used in which the chief aim of the writer is to repeat over and over the same words, instead giving the child something which he will enjoy. At this day there is no excuse for the use of poor material. For first grade we have Cyr's "Primer," "Tables and Rhymes for Beginners," "The Werner Primer," "Heart of Oak," (I) "Verse and Prose for Beginners," and Miss Burt's "Nature Reader." For second grade, Wiltse's "Grimm's Fairy Tales," "Nature Stories for Young Readers," "Easy Steps for Little Feet," Cyr's "Second Reader," Cooke's "Nature Myths and Stories." These are not all, but enough to show that the field is rich.

Number

When children first enter school they begin adding, subtracting, multiplying and dividing numbers which they learn for the express purpose of manipulating. Or they begin working with figures not knowing the numbers which the figures represent.

Would it not be better to learn number in science, literature and reading, then later to combine, separate, etc., these numbers with which they have become acquainted.

Spelling

Form studies — reading, writing, number and spelling are new to the child and should be introduced gradually, as the child can bear them without becoming wearied. Spelling as such, might well be put off until the third term, after the child has learned to write with ease.

Drawing

The drawings which the child enjoys most are the illustrations of the stories he hears or reads, and outline drawing of the forms he studies in science. These may well begin when he first enters school, but the learning of the names of forms and lines may well wait until later.

(*b*) To a faulty method as much as to poor or unsuitable material is due a lack of interest.

A failure to base the new upon the old has already been spoken of in No. 1 in the last PRIMARY EDUCATION.

Literature

The reproductions are given by the children from day to day in the same manner, whereas the stories might have been acted out as told, each child being free to express himself in his own way. Sometimes too the stories may be given by the class in pantomime, at other times they may be pictured by them.

Science

Forgetting that children are interested in what animals and plants *do*, and the reasons for their acting thus and thus, the teacher deals almost entirely with form. How many toes has a dog on his front feet? On his hind feet?, but no reference to the use of his claws or their adaptability to that use.

The teacher tells the child many things which he could well have found for himself and the child retaliates by forgetting.

The teacher compels the child to leave his imagination — a large part of himself — out of this study. He may not talk of the baby buds in their cozy cradles rocked by the wind. In this study he must learn to be exact; but stop, is not *cradle* just as good a name as *scales* for the bud coverings? And does it not mean much more to the child? His imagination helps him to get clear and accurate ideas. Without it the study of science is barren to him — (and to you, too, we might add.)

Reading

Pictures, which are often capable of forming an interesting approach to the subject, are ignored.

No interesting introduction is given to the lesson as "We shall find how a crow got water out of a pitcher. How do you think he could get it out?" "Reach down with his bill," says the child. "But the water was too low in the pitcher. We will read and see what he did."

Children are not questioned as to the thought. It should be the constant aim of the teacher to have the children form a clear mental picture of what they read. Such a remark as this — on the part of a child, is a healthful sign — "I do not know what that means."

Preparation for Geography in the Primary Grades

GERALDINE MCGRORTY St. Paul Minn

(The children of the first, second and third grades studied water, its forms and changes, during February, as a preparation for geography.)

HAVING just finished the study of water in the second grade, as a preparation for geography, I have been asked to tell just what we did and how we did it.

Before beginning on the work, I endeavored to interest the children in the subject of water, by conversations. When I noticed that they were anxious to talk with me about water, before school and other times, when I was at leisure, I knew that they were ready to study the subject.

We began by having as many experiments as possible in the school-room, each child performing at least one experiment and watching what the others did. In this way each child was thoroughly awake to what was going on in the room, and it was a daily occurence to have the children return to school full of interest in the experiments which they had performed at home.

Before letting them tell me anything or asking them any questions, I had them come up, a few at a time, and look until they thought that they could tell me with their pencils. I then had them write what they saw rather than tell me orally, for I knew that in writing they would not get any ideas from the other chileren. What they had written then served for a reading lesson, in which they were deeply interested, and each child felt quite proud to have composed his own lesson. While they were reading their productions care was taken to see that they reported correctly, and if they told something that they imagined they saw, they observed again and attention was called to the former mistake, which was then corrected. The work was now ready to be copied on paper, thus affording a most interesting writing lesson.

Following the experiment of evaporation by artificial heat came the one of evaporation of water from a plate in the room. They not only noticed at the end of a week that the water had diminished considerably lower, but they also observed the deposits on the sides of the plate and compared them with those they had seen in the tea kettle. After this it was an easy matter to have them notice the evaporation from wet sidewalks, etc.

From Sight to Phenomena

It was a very easy step to lead from what the children really saw to the phenomena of nature. Thus in the experiment of the boiling water in the tea kettle, where the children actually saw the water turned into water dust and then turned back into drops of water by the introduction of a cold plate or slate, it was very easy for them to understand that the same thing takes place in nature. Thus they could see that lakes and rivers furnish the water, corresponding to the water in the tea kettle, and that nature has the sun, instead of a gasoline stove; as the vapor is turned into drops of water by the introduction of something cold into it, so up in the clouds also vapor is turned into drops of water by the introduction of a cold wind, and falls in rain or snow, according to the temperature. Attention was next called to the uses of rain and snow.

In the study of snow each child was given some snow and a magnifying glass, and the different shapes of the crystals were noticed; we counted the arms of the crystals and they were led to see that this number never varies, no matter how different the forms may be. This lesson, on account of the quick disappearance of what we were observing, was necessarily a rapid talking lesson, their observations being recorded afterwards.

I put on the board the new words that I knew they would use, and by using them they not only learned how to use them correctly, but also how to spell them.

These are only examples of some of the methods I used, as they are varied from time to time. When the children write what they observe it brings out the individuality and causes a concentration of effort on their part; while in talking the children acquire ease of manner and ability to express their thoughts connectedly and correctly.

For review I let the children ask their own questions, I acting as a guide, but playing that I was a visitor, thus allowing them perfect liberty in asking each other questions, but cautioning them against asking the same thing twice. I found this a very pleasant way as the children took personal pride in asking their questions. I have found that with a little help the children can review a topic and not leave out an important point.

Vacated Seats Animation

I must own that in this kind of a recitation their seats will be frequently vacated and their hands unfolded, but I am not sorry to see this, for I can tell by their animation and their bright eyes that their minds are undergoing the same process as their hands.

A good way for rapid review, to see how much the children have really grasped, is to put a word on the board, as dew, frost, fog, and to have a child stand and tell all that he knows about it.

But of all the ways of reviewing, I think that we derived the most pleasure from our game, as the children called it. I whispered a word to a child and he described it as well as he could, and then the other children guessed what I had whispered, as, for instance, cloud, water, dust, etc.

I did not confine this work on water to fifteen minutes a day, for the children would think that it was something apart from the other work in school or that it had no connection with anything outside. The first warm day, after we had studied evaporation, some of the children who remained at noon came to me and asked if they could go out and see the water evaporating from the sidewalk, as they said it was "steaming like anything." One day a little girl told me that her sponge was too wet, and I told her not to mind but leave it for a while and it would be all right; to see if she really understood what we had been studying, I asked her what would become of the water, and she promptly told me that it would evaporate.

I have tried to show how this topic furnished an interesting subject for conversation, cultivated the observing powers of the child, and supplied us with matter for reading, writing, arithmetic and spelling, and of such a character that the staunchest champion of the three R's could not find fault. —*School Education, April, 1894.*

(The following are exact copies of a few papers prepared by Miss McGrorty's pupils. [The papers of the entire class were sent me.] Most of them had been in school a little over two years. The papers were written under the following circumstances. I quote from a private letter from Mr. Charles B. Scott, well known to the readers of PRIMARY EDUCATION. — ED.)

"After Miss McGrorty had been studying water for a month or six weeks, following the outline published in PRIMARY EDUCATION last January and February, I dropped into her room one day and asked for a review. She asked me to assign topics to pupils. To the pupils in different rows I gave the topics, 'Water,' 'Evaporation,' 'Water-Dust,' 'Rain,' 'Frost,' and 'Snow,' no one knowing beforehand what topic would be assigned to him. They went to work like little beavers without outline or questions and wrote on their slates for about twenty-five minutes. I examined most of the slates and found very few mistakes in spelling, capitals or sentences. I asked Miss McGrorty to have these copied on paper exactly as first written, without any changes of any kind."

From John Ericssen School St. Paul Minn.

Water

Water has no tast nor no color.
You can see thew water.
Rain is water.

The water comes from the rivers and lakes.
Water will evaporate.
I saw water evaporate in a basin and a glass.
Water is good to drink and cook with.
Water is good for fish to live in.
Water is good to wash your hands and face with.
Water is good to wash the flor with.
Snow is made of water.
Water is cold.
Water will evaporate fister when it is hot.
Water is good to sial on and to go across the sea.
Water is good to fish in.
Water is good for flours and plants.

HATTIE SOUDER.

Evaporate

We had the teakettle in our room and we had some water in it.
The water was boirling.
We put a cold slate on the spot so we could see the vapor.
The water evaporate in oun and teakettle.
Water evaporate on the side-walks.
We put some water in a basin and left it stand a few days and we went and looked and we saw that some of it was gone to he air.
When we put some water in a bottle it freeze to ice and then the ice will be biger and then the bottle will break.
Water evaporate in a pond and in a river.
The sun drinks lots of water and turns it to clouds.

HULDA ANDERSON.

The Water-dust

When the water-dust turns into water it has to get cold.
The clouds are made of water dust and cold makes them rain.
We had a gasoline stove and ve saw water dust at the top of (top) the spout.
The water dust is nade of vapor.
If ve want the water dust to turn into vapor it has to get hot.
The clouds nove all the tine because the wind blows it.
The water is good to keep the plants vet.

AUGUST KRUGER.

Rain

The rain comes from the clouds.
When they are heavy and cold wind comes it rains.
It does not rain in winter because it is to cold.
Rain is good to water plants and when it rains in winter it freezes and makes snow.
Rain is good to make snow.
We can see through water and rain.
Rain is water and has no taste or no color.
If there was no rain we could not have any plants.
Rain will wet our clothes and it makes mud.
After there is rain there is mud then the water goes again to the clouds.

FRENNIE NADON.

The frost

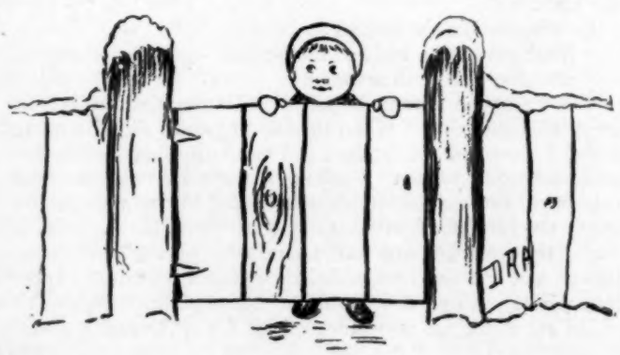
The frost is frozen vapor.
The frost is white and cold.
The frost comes on the windous at night.
If you blow your breath on a frozen window the frost will go away.
Jack frost takes the frost froun the air the frost is frozen vapor.
If you mak a fire the frost will go away.

ERNEST ANDERSON.

Snow

Each little snow flakes has six sides and six arms.
The snow comes from the sky.
The snow is good for agoonack; house to live in and for Hans to ride over the snow and ice.
The snow looks like a crystals.
Miss McGrorty send out Andrew to get some snow.
And then Miss McGrorty gave us some snow on our slates.
And then we had a glass to look through and then we saw that the snow flakes looked like rock candy.
The snow melts into water.
The snow is good for the Eskimo to build their house's with.

OLGA OSTMAN.



A Vivid Dream

MARA L. PRATT

MISS FLEMMING was a bell ringer.

Professional? O, no! That is, not a professional bell ringer. But a professional teacher and a bell ringer.

Her children were rung in in the morning and rung out at noon; in at two o'clock and out again at four. They were rung into their seats and into "position" when they were seated. They were rung up for recitation and rung down again for study. They were rung into "file" and out of "file." They were rung to the blackboard and were rung back to their seats. Indeed, there were no possible changes that could be rung that were not rung in Miss Flemming's school.

But, perhaps, she did all this to save her voice, you say. No; that is the funny part of it. She rang and gave her orders at the same time — proof positive, you see, that it was mere habit, and altogether superfluous.

"*One!*" said Miss Flemming and rung her bell; and the children sprang into position of folded hands.

"*Two!*" said Miss Flemming and rung her bell; and the children turned to the right.

"*Three!*" she rung her bell again; and the children rose.

"*Four!*" and again her bell sounded and the children faced front.

It was a wonder that the automatic law set up in these children's nerve centers didn't assert itself at recess time and force them to run and play by count and bell.

"Dear me!" said the next grade teacher: "does Miss Flemming always ring bells?"

And Miss Flemmihg overheard her colleague's words. She was just leaving the building at night, and, strange coincidence! she had her bell in her hand carrying it home for repairs.

These words of her fellow teacher rankled in Miss Flemming's brain; and for some reason, she hadn't the courage to fix the bell when she got it home. She set it on the table and let it stay there.

In the midst of her sleep that night Miss F. heard that bell. She was sure she did. Such a strange bell as it was, though! She wasn't at all sure it didn't look like herself somewhat. At any rate it spoke, saying, "Perhaps you think I wouldn't like a rest myself!"

For mercy sake! who could it be talking to!

"I'm sure we should all be very glad if you could have a rest," sighed the inkstand. And the look on his round face was one that implied an end of endurance near at hand.

"And I," said the spelling book, moved to enter its protest, too, "am so tired —" and her voice faded away and nothing was left but the weary eyes that looked out from the cover of that much enduring book.

"O don't!" said the inkstand, a look of real terror wrinkling his brow; "don't ring again! You know we have to hear your voice all day long and —"

Miss Flemming awoke! It had been a very short dream, to be sure, but what teacher could sleep on under conditions so amazing. Surely not this orderly teacher and she awoke, her face burning with mortification.

"The bell is broken," said she to the children the next morning; "but perhaps we can do without a bell. Shall we try?"

"*One!*" said Miss Flemming, and *not* her bell.

"*Two!*" she continued, and *not* her bell.

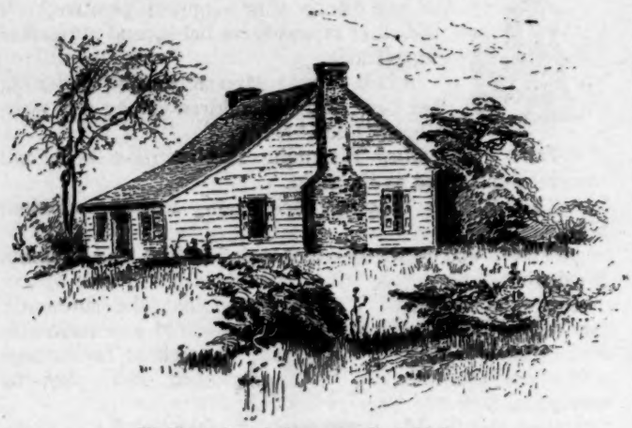
And really—you wouldn't believe it—the teacher looked around, half sheepishly, at the inkstand and the spelling book, seeking, yet half dreading the possible look of relief and approval she might find upon their faces.

"What has happened to Miss Flemming?" said the next grade teacher a week later.

"Your order was always excellent, Miss Flemming; but I am struck with a new quiet in the room of late," said the principal.

"Josie doesn't get so nervous in school now-a-days," said one of the parents. "Perhaps she is outgrowing it; but there was a time when I thought I should have to take the child out of school."

Miss Flemming's face burned, as she heard this from the relieved parent, and instinctively she turned her back towards the desk. It was as if the inkstand and the spelling book might have heard; and — and — well, it was human nature that she she should a little rather that they should not hear.



Washington's early home near Fredericksburg

Washington's Regard for Dress

[Do not let us give our children an incorrect idea of Washington as a civilian. While he could starve for his country if the necessity arose, yet as a man of leisure on his own plantation, he was, if not "the glass of fashion and the mould of form," a believer in luxurious adornment for himself and family. Alice Morse Earle, in her book, "Costume of Colonial Times," gives the following facts.

— Ed.]

"We find him (Washington) in 1747, when a lad of fifteen, making this careful note for a tailor:

Memorandum. To have my coat made by the following Directions, to be made a Frock with a Lapel Breast. The Lapel to contain on each side six Button Holes & to be about 5 or 6 inches wide all the way equal, & to turn as the Breast on the Coat does, to have it made very long Waisted and in Length to come down to or below the bent of the knee, the Waist from the Armpit to the Fold to be exactly as long or Longer than from thence to the Bottom, not to have more than one fold in the Skirt and the top to be made just to turn in and three Button Holes, the Lapel at the top to turn as the Cape of the Coat and Button to come parallel with the Button Holes and the Last Button Hole on the Breast to be right opposite the Button on the Hip.

After his marriage to a rich widow, Washington showed equal interest in the dress of his increased family. In one order in 1759, he sent for these articles of wearing apparel for himself and his wife; and as he said, 'particularized the sorts, qualities, and taste, all to be good and fashionable of their several kinds.'

A Light Summer Suit made of Duroy by the measure.
4 pieces Best India Nankeen.
2 best plain beaver Hats at 21s.
1 piece Black Satin Ribbon.
1 Sword belt red morocco or buff, no buckles or rings.
A Salmon Colored Tabby of the Enclosed Pattern to be made in a sack & coat.
A Cap, Handkerchief, Tucker & Ruffles to be made of Brussels Lace or point proper to be worn with the above negligee, to cost £20.
2 Fine Flowered Aprons.
1 pair woman's white silk hose.
6 " " fine cotton "
4 " " thread "
1 pair black satin, 1 pair white satin shoes of smallest 5s.
4 " calamanco shoes.
1 Fashionable hat or bonnet.
6 pairs Womens best Kid Gloves.
8 " " " " Mitts.
1-2 Dozen Knots & Breastknots.
1 " Round Silk Laces.
1 Black Mask.
1 Dozen most Fashionable Cambric Pockethandkerchiefs."

A Reminiscence

E. D. K.

It was "visiting day" in B——. Some dozens of teachers were let loose among other schools, "seeking whom they might," etc. One poor victim in particular had an experience. The hour for oral instruction had arrived. The visitors sat speechless and pitiless, waiting for the teacher to go through the fiery furnace which had been so recently heated seven times hotter by the "powers that be," in our new program. But the teacher felt strong. Whatever blunders might have occurred in other exercises would be redeemed here. For months she had quietly dissected the "human body" after the (then) new fashion of "oral instruction" (for this was many years ago), with a thoroughness and ingenuity born of the love of it. The pupils had repaid her gloriously and had talked like embryo M. D.'s from the first.

Conscious of the unusually intelligent material before her, and secure in the firm faith that they could not fail her now, she began —

"How many bones in the human body? Hands up!"

"Twenty-four," shouted a boy who was motioned to answer, as regardless of facts as he was that he must *never* answer but in a sentence. (That teacher would not ask for that now.)

The teacher caught her breath. A slight giggle from behind did not help matters any.

"Tell me something about the bones?" was the next question. This time the teacher sought carefully for the right pupil to answer, finally hitting upon an infallible girl.

"Some are heavy, and some are light," modestly replied the maiden.

The teacher began to wonder if she were awake or dreaming.

Again she said "How do the bones look?"

"They have a porous sponge at the end," volunteered a boy who was partially deaf and was evidently mixed.

Rousing once more, the teacher asked, "What is inside the bones?"

"Blood," proclaimed a half dozen, and the teacher, now hopelessly miring in despair, could only echo, silently, "Blood, blood!"

Leaving this, she rushed to digestion, sure that here they were on their native heath.

"How long does it take an ordinary meal to digest?"

"Half an hour," was the answer from one of the best of the class.

In desperation she turned to joints.

"What covers the ends of the bones?"

"Muscles," came in response.

The case was utterly hopeless. Demoralization sat on every childish brow. When the law of panics shall be made clear, the teacher will understand the "why" of that never-to-be-forgotten lesson. Feeling that the day was lost and that surrender was inevitable, she turned to her visitors and confessed her complete astonishment. With burning chills, that only a teacher can understand, she turned to the next lesson, and for the hundredth time in her years of experience, declared that she would never trust children again.

Do not think this is overdrawn, for I was the teacher.

Is This the Only One?

(From a Private Letter.)

(This letter is printed —*not* to criticise any kindergarten, but for the valuable hints contained in it, and because every criticism made by the writer — a primary teacher with kindergarten training — applies with full force to *primary* schools. — ED.)

Dear Editor: —

I want to tell you about a school I visited yesterday. The room, a large one, contained 107 children, ranging from four and three-fourths to seven years of age, mainly from Polish and Irish parentage. No desks — all kindergarten chairs and tables. Three teachers — one who had once taken a year's kindergarten training, but who has taught primary schools since until this year — and two assistants who have no kindergarten training save a few lectures they have heard on the subject. Morning and afternoon sessions for all the children; kindergarten gifts and occupation material made use of.

When I entered the room the children were very quietly at work. (?) Glancing over the sea of tables, and noticing sticks on one table, tablets on another, etc., I asked, "What are the children representing?" "Oh, they are doing *anything they want to* this period," was the answer. On closer inspection I noticed engines, mosaic floor patterns, etc., represented with every conceivable and awful combination of color. Many children were merely arranging the material given them in rows. Few were doing their best in the work. The majority were quite indifferent. *Not a word* of suggestion or help, nor a word of encouragement or praise was offered anywhere, though the three teachers were in the room the whole time. Several times, however, indeed, quite often, was to be heard the remark, hurled with a corresponding gesture, "Sit around there! Put your feet where they belong!" and "Attend to your own work, there!" The words were not half as bad as the *tone*. Poor little innocents! This exercise, or rather lack of exercise, lasted for about twenty minutes. Then things were put away preparatory to dismissal. The teacher then called attention, and with the first smile I saw her wear, she asked, "What do you suppose I have to tell you?" Few were the faces that responded with even a look of curiosity, much less a *glow* of interest. "You can have a half holiday to-day, for you know you have not been late once this month and you have all been so good. Now, you can stay *out* of school and have a *good* time. You need not come back to school this afternoon, but you may stay home and have a *real good time*. (*Out of school* and a *good time* were very emphatically associated.) I'm glad 'tis a nice day so you can play outdoors. Now (threatening tone) don't one of you come back, for you can't get in if you do; the doors will be locked!"

There was little demonstration, pro or con, at this news. Poor things — they probably thought 'twould be wicked to "demonstrate." The teacher afterward told me that for the last two months not a child of the whole 107 had been tardy, and the per cent of attendance had been 97+ ! ! (in January and February.) How very unnatural, considering the time of year and the age of children. Does it not bespeak an iron rule? Upon the board was a most depressing picture of teacher and distressed looking children late to school, and debarred entrance thereto. It was the most *attractive* picture on the board, for the other pictures, if I remember rightly, were all of still life.

A skin disorder was epidemic within the two months in question, but overcrowding was the sole cause assigned. If a kitten were deprived of its "gambol and frolic," it would not be at all surprising if it were sick. Seems to me "knuckle under" discipline was the main cause.

A friend of mine who was in the room during the opening exercises told me this: The words of greeting were limited to sharp demands for "Order!" When the circles were formed the order was given to bow heads; some heads failed to reach the proper (?) angle of inclination, some in their earnestness over-reached the said angle, and others failed to bow at all, whereupon the assistants started the rounds, giving a *hurried chuck* here, another there, and up or down, as the case demanded.

Then a hymn was sung, immediately followed by a list of ten songs. Not a word was said from beginning to end of the ten except, "Sit up! Sing up! Sing up! I want to hear everybody sing!" hurled here and there as often as occasion demanded (?) which was only too often. Each tune was *started* by the piano — the series of tunes had evidently been learned by heart, and was undoubtedly sung morning after morning in same way. The list contained a Christmas song, several summer songs and trade songs; *and* "I won't play in your yard," etc. (with appropriate gestures.)

After the songs, the children went to tables — there was *no Morning Talk*.

Washington in the Nursery

A certain Connecticut family preserves this well-founded tradition: More than a hundred years ago one night the old family mansion was alight with candles and crackling wood fires, the long table was spread with glittering silver and glass, and loaded down with good things for a guest, whom all delighted to honor, was invited to dinner. Those who had been bidden to meet him assembled in the stately drawing-room. The host and hostess were there, but where was the principal guest? The appointed hour came and passed; servants were questioned, and replied that he had been admitted at the great Dutch door an hour ago. It was a mystery where he tarried.

At length the host excused himself to the others, and started upstairs to, if necessary, bring the strangely behaving soldier — he was a soldier — from the dressing-room assigned to him. The way to this apartmeut lay past the nursery. The sound of singing came from the children's quarters, and in a voice well known to their father. He threw open the door. There sat the missing man, a baby astride his foot. He was "riding the child to Boston," as the peculiar pastime is still called, and singing lustily, "How the Derby was won," to the delight of another little fellow close beside him. The situation was explained, laughingly, to the guest. With many apologies, he rose to go to the waiting feast below stairs.

"Say 'Good-night and thank you' to General George Washington," the father directed his children.

"Good-night and thank you, General George Washington!" they called.— *Sunday School Times*

Washington's bed chamber at Mount Vernon

Abraham Lincoln

February 12, 1809

E. M. T.

ABRAHAM LINCOLN'S father and mother were very poor people.

They lived in a little log cabin.

Abraham's father built the cabin. It had no floor. There was an open place for a window, and another for a door.

Bear skins were hung across the window and door to keep out the cold and rain and snow.

There was very little furniture in the cabin; a rude table, two or three stools, and a bed of dry leaves was all.

Abraham's mother cooked by a Dutch oven; a Dutch oven was a big iron kettle; this was set on a fire of small twigs.

It was the only stove people had in those days.

When Mrs. Lincoln set the table for dinner, she had only a few tin cups and wooden plates.

But it didn't matter so very much, for there was not so very much food to put on the table.

Corn mush and corn cake and milk were all they had.

Sometimes Abraham's father would shoot a wild turkey or a bear; then there would be plenty to eat for several days.

Abraham's mother could weave cloth and spin yarn.

She made the clothes and knit the stockings for the family.

When Abraham was a very little boy, she made him a suit of bear skin.

She made him some bear skin moccasins to wear with the bear skin suit.

There was a funny little bear skin cap, too.

It had a tassel made of a fox's tail.

Abraham always remembered that funny little cap.

He used to like to tell about it years after.

Abraham's mother could read. His father could not read. It was the mother that taught Abraham and his little sister to read.

Every evening Abraham's mother would tell the stories she had read.

Books were very scarce in those days.

Abraham's mother had only two or three books.

A long way from the cabin was a little meeting house.

It was built of logs.

The little meeting house had no floor.

The people sat upon logs.

The preacher had a tree stump for a pulpit.

He stood on it when he spoke to the people.

Once in a while a "circuit rider" would come and preach in the little meeting house.

Then all the people for miles around would come to the meeting house.

They would bring their dinners and stay all day.

It was always a very happy day for the people.

Abraham always was glad to go.

He liked to see the little boys and girls that lived in other cabins.

Abraham used to try to preach as he heard the "circuit rider" preach.

His little sister would take a seat on a log out in the field.

Abraham would mount a tree stump and preach to her.

She would listen very soberly.

Then Abraham would say, "Let us sing a hymn."

Then the little sister would stand and the children would sing together.

When Abraham was five years old he went to his first school.

It was a strange school you would think.

It was held in a little log cabin.

Big grown-up men went to school with Abraham.

They all learned to read together.

The school-master was a strange man.

He had only one book to teach from.

The book was a spelling book.

Little "Abe" and the grown-up men and women stood in a line to learn their lessons.

Little Abe soon won his place at the head of the class.

By and by little Abe's father moved to another state.

He sold the little cabin he had built; the man that bought the cabin did not pay for it in money.

He paid for it in goods.

Mr. Lincoln put the goods on a raft and started down the river. Little Abe helped his father build the raft. It was a strong raft; but the current of the river was so strong, Mr. Lincoln could not steer it. It hit against a sharp rock.

It broke and nearly all the load was lost.

Mr. Lincoln saved what he could, and went into the forest to build his new cabin. It took him many weeks. Little Abe took care of his mother while his father was gone.

He could cut wood, he milked the cow, and he shot turkeys and bears.

Little Abe sat down and cried when he shot his first turkey. "It is cruel and cowardly to hurt birds and animals," he said, and never in all his life would he kill anything unless it was needed for food.

By and by Mr. Lincoln came back.

Then they all moved to the new cabin in Indiana.

Some one gave Little Abe two books.

One was Æsop's Fables.

Little Abe and his sister read this a hundred times; they learned the book by heart.

The other book was an arithmetic.

Abe used to make his figures on a board.

He had to use a piece of charcoal for a pencil.

One day a settler loaned Abe a book.

It was the life of George Washington.

The boy read this book night and day.

He carried it to bed with him.

He would tuck it between the logs when he went to sleep.

One night a snow storm came up.

The wind blew and the snow drifted in between the logs.

It spoiled the book.

The cover and leaves were wet with snow.

Abe carried it back to its owner.

"I am very sorry," he said. "What can I do to pay for it."

The man said, "You must give me seventy-five cents; or you must give me three days' work in the corn-field."

"I have no seventy-five cents so I will work three days for you," said Abe.

When the three days work was done the man gave Abe the book.

"I never was so happy in all my life," said Abe.

Abe did not go to school very long.

His father set him to work on the little farm.

But the boy kept on studying and reading and trying to learn.

He walked twelve miles to borrow a book from a settler; and when he had read it he walked the twelve miles again to carry it back.

It was because he loved to read and study that by and by he became a great man.

He became the President of the United States, and all the people loved him.

Primary Reading V

BELLE THOMAS Cook County Normal School

Writing an Aid for Teacher and Child

SCRIPT knocked long and hard for admission to many primary schools before tradition would permit it to enter and misplace print, but it is so generally used to-day in teaching reading that no one seems to question its right to be there; and the the fin-de-siecle primary teacher who requires her pupil to print instead of write may expect to be frowned upon by her fellow workers.

Writing is used in all grades as a test through which the teacher may determine what her pupils know, but in the primary school it has an additional claim in that it furnishes an unlimited amount of "busy work." What an unending round of occupation the copying of words and sentences brings.

How often, as one visits the primary schools, she finds busy, creative little beings bending over ruled slates, and with cramped fingers and tense muscles painfully copying the words and sentences from the blackboard. Should this same visitor be in doubt as to the child's interest (?) in this monotonous, unpedagogical work, let her stay long enough to learn how much of it is accomplished under the stress of promised rewards or punishment.

With the advent of script in primary work there came a complete revolution in the reading matter presented to the beginners; instead of his droning over his *a-b abs* and from these to the printed page of a primer or chart, the teacher was enabled to bring fresh, new sentences for every lesson, and better still the child could watch the very creation, as it were, of his reading lessons. Hence from the teacher's standpoint writing proved a blessing indeed and for this part of the child's work a new joy each reccurring day. On the other hand the mechanics of writing came to us ladened with such traditions of the past as copying, tracing, analysis of letters into elements and drills for mere form.

In the teaching of reading we long ago recognized the child's ability to grasp whole words and entire sentences even; but we are illogical for when we bring the child face to face wiih the mechanics of writing we not only insist upon his writing single letters before he writes a word, but often impose upon the analysis of letters into elements and require drills upon these. A copy-book, copper-plate precision of form must be attained and how else can this goal be reached except through the old-time drills of our forefathers?

It is but a few years since a thoughtful, observing teacher discovered that her children could write words and sentences without a copy when they were writing under the impulse of thought and with a strong desire to tell something, this, too, without any previous drill. She also discovered that when the conditions for expressing a word in writing were the same as in speech that the child often needed but a single look at the word she had just written in order to reproduce it legibly and rapidly.

Of course these results were crude, but so they were when this child first attempted to talk; but with writing as with talking his continued doing changed these crude results to correct forms. After all writing differs so little from speech that much of the experience gained in the latter may be directly used to aid him in acquiring this new way of telling his thoughts to others.

In addition to the help which writing brings to the beginner by giving him plenty of fresh reading matter, can it be made even more helpful by aiding him in the imagining which is real reading?

Children as a rule are not reflective beings; their impulse in play and work is to give as they receive; the habit of their lives when not hampered by rules and directions is *to do*. In their observations and their reading lessons this writing may be made the outgo of the impressions received; it can be so presented to these beginners that they will use it with all the energy, interest and pleasure shown in speech when telling some pleasant experience. This motive, to tell something and to tell it rapidly adds an interest and power to the child's work which no thoughtful person can fail to recognize as helpful.

To make such writing effective the child needs to use it as a means of immediate expression. Not a lesson in "Nature Study" where the teacher does all the writing, then a "busy-work" period for copying the words and sentences, next a spelling lesson and this followed by a formal exercise in "written language." Granting even that in the above program the same subject has been used throughout and the same vocabulary presented each time still there was no immediate expression of intrinsic thought, hence time and energy have been lost by teacher and children.

"But how can beginners write words which they do not know?" I hear some one ask. By their having a real interest in the subject presented; by seeing the form as the teacher writes; through repeated attempts to reproduce these forms without the copy to distract their attention, and while their interest is at "white heat" and perhaps best of all in their telling each other what they have written.

As teachers we are prone to look upon the mechanics of writing and spelling as great difficulties to be met and overcome, and our tendency is to place obstructions in the child's way. Imagine if you can a child saying over and over again, day after day, while learning to talk, the exact words and sentences of his mother or nurse? Are the two cases parallel?

Again there is danger of our forcing the child to write before he is ready, before he feels any desire to try this, to him, new mode of expression which his teacher uses with such ease. Another stumbling-block which we place in the pathway is our demand for spacing and exact height of letters. Ruled slates and paper have no doubt produced beautiful writing, if the fixed forms of death can be called beautiful. But, teachers, do you realize what sacrifice has been made on the thought side in order to obtain these perfect forms?

When your pen is impelled by thought and you are filled with a desire to communicate this to another, will you submit for a moment to ruled spaces or careful attention to the relative height of each letter? In writing as in speech, a forced attention to the medium of expression weakens the thought. The child, like ourselves, needs to write rapidly to have his expression keep pace, approximately, with his thought.

As I said in my article on spelling, do not think I am advocating poor writing or careless work of any kind. I am only pleading for a freedom in these beginning steps that will enable the child to put outside of himself the impressions gained through the teacher's writing; as Dr. Dewey says, "Let him complete the circuit."

The child's intensity of gesture and rapidity of speech is measured by his interest in the subject; so with writing; his very intensity of thought will lead him to make large, rapid strokes unless hindered by too many precautionary words from those directing him.

There seems to be no place or material so well adapted to the bold, rapid writing of these first weeks and months as the blackboard and crayon. In his writing, as in earnest

telling by word of mouth, the action of the whole body often seems to be needed; the cramped movement of fingers only does not give him half opportunity enough to give expression to what his enthusiasm is demanding.

Slates and pencils should be discarded from our schools as fast as possible. We require the child to pinch a slate pencil for two years, then spend the next three years in loosening tense muscles and teaching the proper position for holding the pen. The one instrument has one point and is made of a hard, resisting substance; the other has two fine nibs and must be loosely held, or else the arm grows tired, and the delicate points soon made useless.

Again if the writing is done upon the board the teacher can readily watch the work of a dozen or more at the same time and when each child in turn tells to the entire group what he has written they can all see his work as he reads.

The primary teacher who is already convinced of the pedagogical value of this rapid writing and immediate expression and is to-day granting her children the necessary freedom, must be brave indeed. This teacher can no longer show to her superintentent and visitors the ruled-and-spaced writing that formerly made her famous and was really the pride of her heart. When a teacher turns aside from such traditional methods she has the courage to be crude, and better still, we are sure to find her so near the little child that she can appreciate genuine effort when he does his best and read beauty in each stroke of his crayon. Then, too, she may expect to be criticised by those who are seeking quantity rather than quality. She will have to learn to treat lightly the frowns of those who are so blinded by tradition that they cannot see a child's individuality.

There are teachers so smothered in a school-room atmosphere that they can just endure the quiet movements of machine-made pupils as they tip-toe from class to bend over slates with covered frames; such teachers could not be annoyed with crayon dust, the dropping of an eraser nor the the crude forms which must come with such work.

My last plea here for writing instead of copying is the opportunity it gives the child later on to express original thought that he can read to the teacher and fellow pupils. Here comes an opportunity for his social nature to act. When he reads from slate or board just what the entire class has copied there is no stimulus to read with expression, but if each has spent his "busy-work" period putting in writing that which he wishes most to tell about a given subject and an opportunity comes to read this aloud, then he has something to give which the others have not. When we can have oral reading under such conditions we will have his inflections and emphasis given with the same accuracy and adequacy as in speech. In fact such writing and reading are fast losing their old-time names and the child is constantly encouraged "*to tell what he has written.*"

This freedom and rapidity in writing will be found of untold value throughout all the grades as a direct aid in all subjects. If the teacher is skilful she will find so many opportunities for its use that it will soon do the work for pupils that is now supposed to be gained through set language lessons and copy-book drills.

The woof of life is dark, but it is shot with a warp of gold.
—*F. W. Robertson*

How the Cloud-Specks Became Snowflakes

MARGARET NORVEL

"OH, isn't it beautiful up in the sky and isn't it lovely to sail along and look at all the beautiful things so far below!" said one little cloud-speck to another.

"Yes, I almost wish I could stay here forever. Where did you come from?"

"I came from a little spring in a beautiful woods."

"I came from one of the Great Lakes."

"And I came from the top of a mountain where there is snow all the year round," cried a third cloud-speck.

"A lady rinsed a baby's dress in a brook and hung it up to dry. I was in that dress when Father Sun called me," said a fourth.

So all the little cloud-specks told each other where they had come from and how they had enjoyed their journey when the great, round sun had drawn them in his air ships from dear Mother Earth up to the beautiful sky.

"I wonder if we shall stay here always?" said a very tiny cloud-speck.

"No, indeed, you shall not," said a wise old one, who had been keeping very still. "You have all a great deal of work to do. Why, I have been down to Mother Earth and back again five times. Once I fell down in the form of a rain-drop on a very warm day and Father Sun called me back again almost as soon as I touched the sidewalk. All the children could see me rising; I looked like steam; I was very tired when I got back. I would rather have stayed down that time and fed the flowers, but Father Sun wanted me to do more work."

"And will we all go down to Mother Earth again and do good, too?" cried all the little cloud-specks joyfully.

"Yes, I think you will be called very soon, the little plants and Mother Trees down there need you very much."

"The little plants and trees? Why, they've all gone to sleep," said one little cloud-speck, in a disappointed tone; "they don't want us to feed them now, winter is here."

"Wait and see," was all the wise old one said, but she smiled and looked very wise indeed.

"It was beginning to feel very cold up in the sky, so the little cloud-specks took hold of each other's hands and huddled very close together to keep each other warm. Suddenly they heard a great roaring noise! It was North Wind blowing down with all his might and he had Jack Frost with him.

"Now," cried the wise old cloud-speck, "let go of each other's hands, quickly!"

The little cloud-specks were very much frightened. They tried to form into rain-drops but before they had time North Wind was blowing among them and Jack Frost touched each of them with his frost wand, and they were flying around in the air; the most beautiful, little, white, feathery flakes you ever saw!

When people saw them falling they said, "Oh, look at the snow-flakes!" Perhaps they did not know that a snow-flake is only a cloud-speck, frozen before it has time to form into a rain-drop for Mother Earth.

At first the little cloud-speeks were very much frightened and very cold, too; but they soon got used to it, and what fun they did have, chasing each other and playing tag all the way down to Mother Earth.

When they reached the ground and got rested they began to look around them.

"How beautiful you are," said one to another, "you look like a tiny white rose with six petals."

"And you look like six arrows tied together to make a star."

"Yes," said the wise old one, "all of us have six parts."

"But where is our work?" said all the little cloud-specks who were snow-flakes now. "You told us we would have work to do and this is only fun."

"Listen!" said the wise old one, "I think I hear a voice underground, it sounds like Mother Tree."

The little snow-flakes listened, and sure enough they heard one of the mother trees talking to them.

"Thank you little snow-flakes," she said, "thank you very much for coming down to keep us warm. Jack Frost was getting so far down in the ground that he had almost reached me and he made me so cold that I could not sleep. Now, you will keep me warm all winter and I can sleep and rest after my long summer's work. Thank you, again, little snow-flakes."

Then the little snow-flakes were very happy and they huddled more closely together to make a nice warm blanket for the sleeping trees and plants.

Common Sense Hygiene VI

E. D. K.

Care of the Teeth

LITTLE children care less, that is, they show less interest in the appearance of their teeth, than that of any other part of their face. They ignore their good or bad condition about as thoroughly as they do that of their hands and one could hardly find a more expressive parallel.

Parents, too, are singularly careless and indifferent as to the welfare of the teeth of their little ones up to the time that they begin school. After the troublesome things are once well "through," in the "teething" process, nature is trusted to take care of the rest.

But nature plays all sorts of freaks with the temporary set of the little folks crowding them here there and everywhere in a most untrustworthy manner, and the unsightly mouths in our primary rooms is the result.

Is it not the first thing to do, to create an ideal of beauty and cleanliness of the teeth, in the minds of the children? It will need wisdom to do this well, for it is usually new ground for cultivation. A word here and there as to the beauty of nice teeth — the "niceness" meaning cleanliness, as a rule, for symmetry isn't always possible, — will begin to "tell" on the imagination of the little ones. If they can fall in love with the sound of "little pearls," it will help matters wonderfully.

Right here, it is best to teach enough anatomy of the teeth to show the harm of using them for nut cracking— an accomplishment of which the boys especially are always very proud. Children can understand the word enamel as well as they can vertical or horizontal; then enter upon the hygiene of the teeth with a quiet determination to set that whole school to teeth-brushing.

The tooth-pick is not to be ignored, either, as a sanitary instrument but above all things do not neglect to impress them with the conviction that there is only one place in the world where the use of a tooth-pick is permissible and that is, in the same environment in which a tooth-brush is in place,— in the privacy of one's toilet. It may be a departure from the subject of hygiene but if our little children could be taught to look upon tooth-picks upon the dining-table as unpardonable, it would be so much added to their ethical cultivation.

The introduction of the tooth-brush in the series of talks on the teeth will be met with a blank look by the children and the generel admission that they "havn't got any." What is to be done? If the previous talks have been a success, these children are ready to look upon the brush as the special need of their lives. If the parents refuse to supply it the time has come to arouse their ambition to earn one for themselves. Work up a little ambition as to who succeeds in getting one first and encourage the winner to tell how it was done.

Then will come the directions for their use; to brush up and down, and not across, and to use only tepid water for the mouth; and to repeat this process *three times a day* which will be an appalling prospect for some of them.

Don't expect much help from the parents in this matter. You may get a sharp note from some besieged mamma who has never practically regarded the brush as a means of grace, but don't mind that. Keep right on. You are training little men and women in a most important matter and the next generation as well as this will get the benefit of it.

Seat Work

E. M. C.

Busy work, to be of value, entails much preparation upon the part of the teacher. To pass out to the childen work which has been so carelessly prepared that they are unable to follow the teacher's directions, discourages them and destroys all hopes of good results. But if the work has been carefully prepared, the children enjoy doing it and welcome every variety.

It rejoices the observer to see the busy little fingers deftly picking out the part which the bright eyes have selected as the right one, and their eagerness to have the teacher pass by and approve their construction is pleasing to see. Some of the best forms of busy work are these.

Envelopes containing pictures, cut into a *few* pieces to be put together.

Envelopes containing colored sticks; separate by sizes, by colors.

Envelopes containing colored sticks; lay them in patterns like those on outside of envelope, or on blackboard, as squares, triangles, ladders, tables, etc.

Picture book on hinged shelves at side of room. One class at a time use them.

Envelopes containing colored cards to be separated by shape, by color.

Envelopes upon which are a half dozen or fewer written sentences; within the envelope, the words which compose them; arrange on desk in same order as on envelope.

Envelopes upon which are written easy words; within are the letters which compose them; arrange letters in order of spelling as on envelope.

Envelopes on which are written easy examples in number as, $2+1=$, $2\times 2=$, $\frac{1}{2}$ of 4 and 1 are; within are figures and signs which must be arranged as on envelope.

We cannot make bargains for blisses,
Nor catch them like fishes in nets;
And sometimes the thing our life misses
Helps more than the thing which it gets.—*Sel.*

Second Year in Drawing VI

WALTER SARGENT Ass't Supervisor Drawing, Massachusetts.

WHAT is an angle?

Let us hunt up our geometries and dictionaries and review the definition. The gathered testimony of their statements reduced to its simplest terms is practically this.

An angle is the difference in direction of two lines which meet at a point.

Then the size of an angle does not at all depend on the length of its sides but on their difference in direction. A right angle with sides an inch long is always greater than an acute angle with sides a mile long. Any obtuse angle is greater than a right angle.

Probably we knew all this before but it is well to have it clearly in mind again before we teach it to the children. Even then we may find ourselves teaching them the definition of an angle before they know what an angle really is.

Here are two roads, one leading to the town at the right,

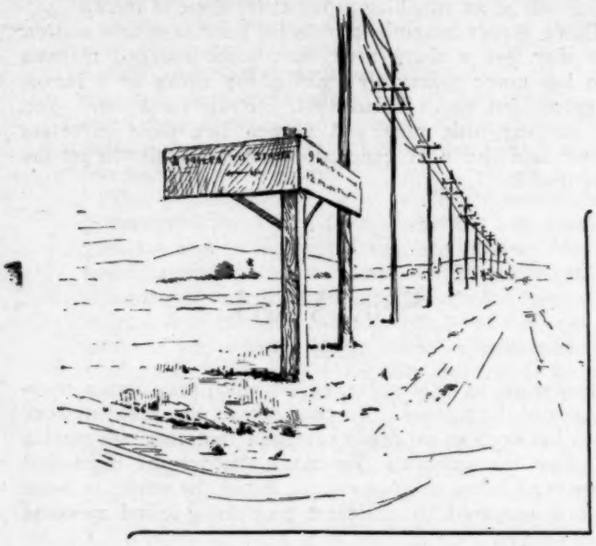


Fig. 1

the other stretching off to the left. (Fig. 1.) They form an angle because there is a difference in their direction. Have the pupils lay two splints to represent these roads. Perhaps they have seen two roads which separate very slowly, or two whose difference in direction is so great that they soon lead far away from each other. Do they remember two streets in town which form a small angle? Two others which form a very large angle? Let them represent these by splints and by sketches on the blackboard. Angles are classified according to the amount of difference in the direction of the lines which form them. Right or square angle. Acute angles which are smaller than right angles and obtuse angles which are larger than right angles.

It may be well to begin with a right angle formed by a vertical and a horizontal line. Draw it on the board so the children can see it and let the definition wait till it grows in the child's mind; a natural growth excepting a little weeding and pruning and training, which is the best way to obtain definitions.

Have the pupils find in the room, right angles formed by vertical and horizontal lines. Let them represent these with splints or draw them on the board or on paper. Their previous training in horizontal and vertical lines will help to exactness in this.

A large cardboard square is of great assistance in testing the angles. The children look with interest to see whose angle will most exactly fit the corner of the square, just as they watched the testing of their vertical lines by means of the plumb bob. Care should be taken not to have all the angles drawn with bases extending in the same direction. Many children have the idea that a right angle is so called because its base extends to the right and when asked what other kinds of angles there are, respond promptly, — "Left angles."

Write the word *angle* plainly on the board and let them grow familiar with it. Then they will not be so likely to write it, *angel.*

Afterwards have them find right angles formed by oblique lines. Have these drawn on the board and on paper. This is more difficult. It is hard for the children to realize at first that these are right angles since they are formed by oblique lines. They can be tested, however, by means of a cardboard square. Then the children see that the difference in the direction of the lines is the same as when the sides are vertical and horizontal.

If the right angle is learned thoroughly before anything is said of other angles, it will save confusion later on. When the children are thoroughly familiar with the right angle, tell them about the acute angle. Have them place two splints so as to form a right angle. Then bring the farther ends a little toward each other to make an angle which shall be sharper than a right angle.

Let them make several acute angles, some very sharp, some nearly as large as right angles. Have them find acute angles in the room and make sketches involving these angles. A good arrangement is to have a sketch of the object and a large drawing of the angle on the same piece of paper. (Fig. 2 and Fig. 3.)

Let the name have as much meaning as possible for the children. Is there any relation between the word *acute* as applied to a sharp angle and the same word when used to describe other things? What is the meaning of the expression "cute?"

Teach obtuse angle using the splints, then sketches on the board and on paper. We found the acute angle sharper than the right angle. The obtuse angle is not so sharp. What has the dictionary to say about the word *obtuse.* Lead them to see that all these form names were given with a reason.

As each angle is taught begin a list of objects involving it, so the pupils may notice applications of it that otherwise would be unobserved.

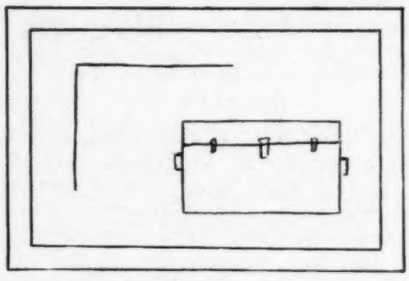


Fig. 2

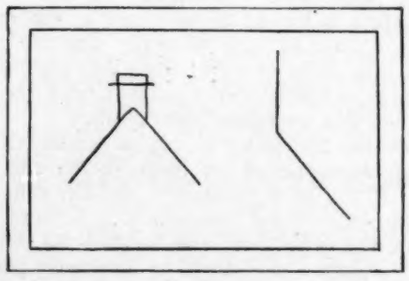


Fig. 3

The lessons may be arranged as follows:

1 Review vertical and horizonal having the pupils make lines and sketches involving these, upon the blackboard.

2 Review lines, vertical, horizontal, oblique, parallel and at an angle. Have sketches made illustrating these.

3 Teach right angle, using only horizontal and vertical lines. Have the pupils draw right angles on the board and test them with a square of cardboard or other material. Question them as to some places where right angles are

necessary. How does a carpenter test right angles in his work.

4 Review right angle using only oblique lines. Have pupils draw these in different positions and test them.

5 Teach acute and obtuse angles using splints, lines and sketches.

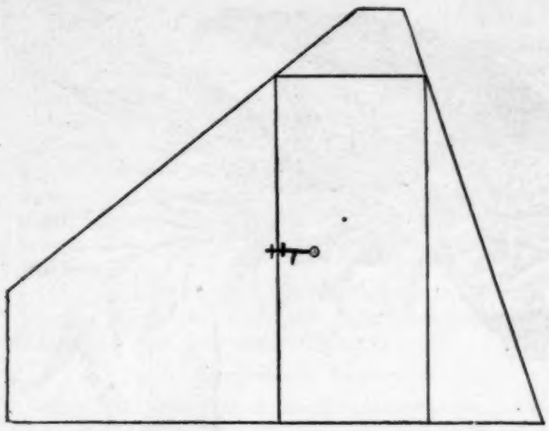


Fig. 4

6. Review angles. Have sketches involving different angles, made upon the board or paper. At the end of an old attic where the door is placed between the chimney and the ceiling the lines are like this. (Fig. 4.) Have the pupils find and name the angles in such sketches.

Grammar Division

There are two ordinary methods of representing an object by drawing. One is to give its appearance by means of a picture, the other is to show its structure and dimensions by means of a working drawing. The difference between a pictorial drawing and a working drawing is the same in principle as the difference between a photograph of a house and the plans of it made by an architect. The picture tells how the object appears; the working drawing tells how it is made. Nearly every child, even in the country schools, has seen a plan and understands what it is for. Mechanics and builders have decided upon a method of representing the structure of an object by making two or three views of it, so as to show the exact shape of each part. Everything in the study of working drawings groups about the principles underlying this method. If the children understand that the rest is easy. Let us take the cylinder to begin with. A working drawing must tell its exact size and shape. In other words, it must answer all the questions which any one would need to ask if he were to make an object like it.

1 What shape is it?

2 What are its dimensions?

The following is a simple way of explaining to the children the meaning of the different views and to answer these questions. Take a sheet of stiff paper about 9" x 12". Fold it a third of the way from one end so it forms a right angle. Hold this as represented in Fig. 5 and place a cylinder under the projecting part. If we suppose the paper to be transparent and look through it, directly at the front of the cylinder, what we would see would be practically an oblong. If this is not clear, hold the cylinder so the sunshine falls perpindicularly to its long axis. The shadow will be an exact oblong. If we look directly down on the cylinder through the projecting part of the paper, what we see would be a circle. Suppose these to be traced upon the paper, the front view an oblong and the top view a circle. Then unfold the paper. The result is two views of a cylinder, one showing the exact height and width; the other the exact width and thickness and the actual shape of the end. Connect these by dotted lines to show they are views of the same object, and mark dimensions as in Fig. 5, and we have a working drawing of the cylinder.

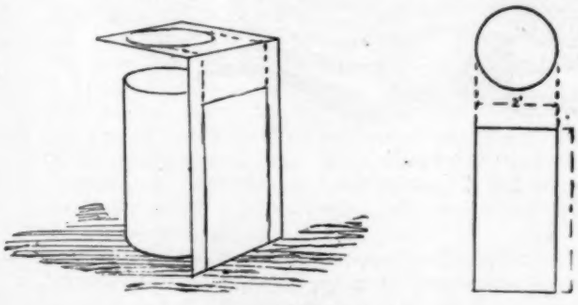


Fig. 5

Hold the paper in the same position as before and place under it, a cylinder, half cylinder, and card 2" x 4". The front view in each case is the same, an oblong. The top of one is a circle, of the second a half circle, of the third, a line. Place the half cylinder with the curved face toward the front, then with the curved face toward the back. What will be the difference in the working drawings? Make working drawings on the board and have the children place the objects to corrrespond. Place the objects and have the children make working drawings to describe it. When this can be done understandingly the subject of working drawings is very simple. If it is not clear in the mind of the teacher, a little practice with the models and a piece of paper folded as before suggested will help explain it.

The lessons may be arranged as follows:

1 Give the exact dimensions of a square and an oblong and have the pupils draw them accurately for practice in using the ruler.

2 Teach the use of front and top views in representing the structure of an object. Have the pupils make sketches of two views of a cylinder, a half cylinder, and similar objects on the board.

3 Have the children make a working drawing of a cylinder on paper, the exact size of the model.

4 A working drawing of a cylindrical object.

5 A working drawing of a cube, the exact size of the model.

6 A working drawing of a cubical object.

Snowflakes

"Father, said George Lee, what makes the snow white?"

"You know George, replied Mr. Lee, that the snow is frozen water.

When the snowflakes first start from the clouds they are very, very small water drops.

There are so many of them, and they are so close to one another, that they freeze into tiny balls.

After a while a sunbeam peeps out at them and says, "What a lovely place! how many beautiful rooms for me to play in."

So little sunbeam goes dancing from one of the tiny rooms to another.

He leaves a bright light in every room.

By the time the little ball reaches the earth he has left a bright ray of sun in each of them.

All these little lights shining in the tiny water-drop house make it look white.

Little snowflakes always have six sides, or points.

Now George, if any one asks you why the snowflakes are white, what will you tell them?"

— S. Todd, Indianapolis, Ind.

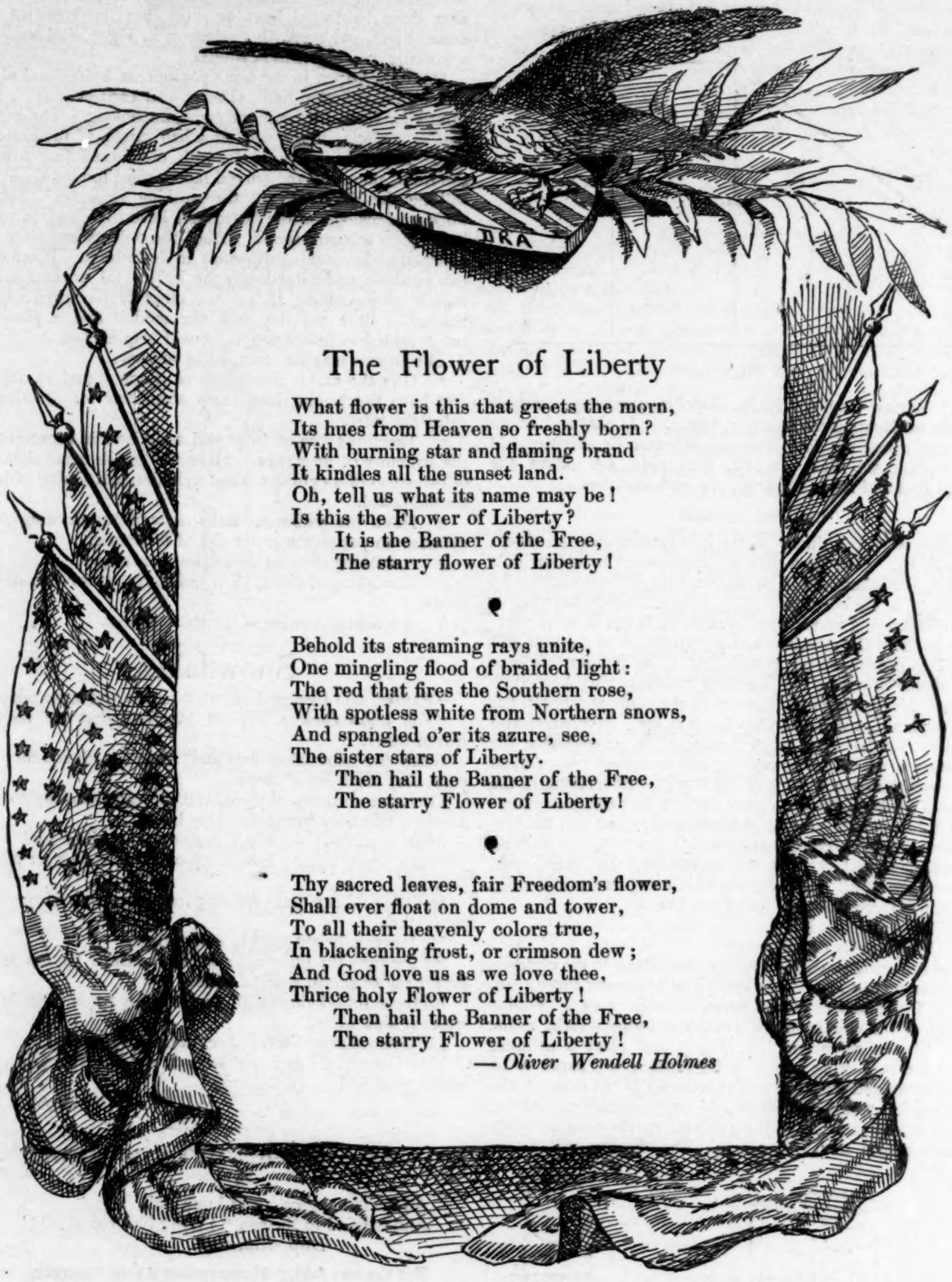
The Icicle and the Sun

A. S. C.

An icicle hung on a red brick wall,
And it cried to the sun "I don't like you at all!"
Drip, drip, drip.

But the sun said, "Dear, you've a saucy tongue,
And you should remember, I'm old and you're young!"
Drip, drip, drip.

But the icicle only cried the more,
Tho' the good sun smiled on it, just as before;
Until, at the end of the winter day,
It had cried its poor little self away!
Drip . . drip . . . drip.



The Flower of Liberty

What flower is this that greets the morn,
Its hues from Heaven so freshly born?
With burning star and flaming brand
It kindles all the sunset land.
Oh, tell us what its name may be!
Is this the Flower of Liberty?
It is the Banner of the Free,
The starry flower of Liberty!

Behold its streaming rays unite,
One mingling flood of braided light:
The red that fires the Southern rose,
With spotless white from Northern snows,
And spangled o'er its azure, see,
The sister stars of Liberty.
Then hail the Banner of the Free,
The starry Flower of Liberty!

Thy sacred leaves, fair Freedom's flower,
Shall ever float on dome and tower,
To all their heavenly colors true,
In blackening frost, or crimson dew;
And God love us as we love thee,
Thrice holy Flower of Liberty!
Then hail the Banner of the Free,
The starry Flower of Liberty!

— *Oliver Wendell Holmes*

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Nature Study and Expression

CHARLES B. SCOTT State Normal School Oswego N. Y.

BY expression we mean putting ideas into a form in which they can be conveyed to and understood by others.

The object of expression is twofold: first, to make clearer and stronger, in the child's mind, the ideas gained in nature study by observation; second, to train him to convey these ideas to others.

In the October number we considered the value of nature study as a basis for the expressive work of the school, language, oral and written, drawing and reading, and showed how close is the connection between expression and impression, between telling and seeing. Last month the actual results of the work in many schools were shown by reports from teachers.

This month we will discuss, with special reference to primary work, the essentials in expression, the forms of expression and their relative value and use.

Essentials in Expression

The greatest essentials in all expression are:

First Individuality.
Second Truthfulness.
Third Clearness.
Fourth Order or plan.

Expression is not genuine expression, unless it is individual, unless it tells that with which the individual pupil has been impressed. A mere copying of the expression of other's ideas is not expression.

Class reproduction, having all copy from the blackboard, statements obtained from different members of the class, is, at best, imperfect expression. Often, for many pupils, it is not expression at all. There is little individuality about it. It is easy, convenient, and while the pupil is learning to write, necessary. But the sooner we pass beyond it and have each child express his own ideas, the more will we develop the power of expression.

Next in importance to individuality is truthfulness, telling the truth, the whole truth, so far as it is seen, and nothing but the truth. Considering the moral development of the child, too much emphasis cannot be placed on careful seeing and truthful telling.

Every child, whatever his age, can be individual and truthful in his work. It is much more difficult, and in the case of young children, often impossible to be clear and orderly.

The methods of attaining greater individuality and truthfulness in observation, and the related expressive work were discussed in PRIMARY EDUCATION for last October and November.

Not quite so important as these, in primary work, are clearness and order. By clearness, we mean, considering the work with little children, expressing each idea in such a way that it can be easily and correctly understood. By order, we mean, combining these ideas so that their relations can be readily appreciated.

We cannot expect a little child to be clear; he does not have sufficient command of language. Neither can we, at first, expect him to be very orderly; he does not well understand the relation of ideas. If we place too much empasis on clearness we discourage the child; we ask him to do what he does not have the power to do. If we emphasize too strongly at first, order of thought, we lead him to copy our order, instead of developing in him the power to see things in their relations and arrange his ideas for himself.

Greater clearness can be gained by leading children to discuss one another's statements or drawings, and decide (not merely have the teacher decide) how they can be made more clear and truthful, can be changed so as to be better understood. Special care must be used in the use of such a word as round, used as equivalent to spherical, cylindrical, conical or disk-shaped.

Clearness and order in expression depend, to a considerable extent, on clearness and order in presentation or observation. If the first is well planned, the second is likely to be orderly and definite.

Both order and clearness depend largely on the way in which the observation lesson is reviewed and the main points clinched before the reproduction is attempted.

It is helpful to often lead the class to decide on the order. The teacher can ask the children: "What shall we study first? Why? What next? Why?" Similar questions may be asked in the oral reproduction. The order thus decided upon may be written on the board, and will help the children in their oral or written reproduction.

The same plan can be followed to advantage in the drawing or other form of expression. "In drawing the bud, shall we draw the whole bud first or a scale? Why? In modelling this apple shall we make the apple first and then show the pits, or make the pits first and then shape the apple? Why?

In written work the teacher can guide the pupils, at first, by the order of her questions, to which they write answers. Later an outline, formed as much as possible by the children themselves, can be placed on the board as a guide. Gradually the outline can be made less and less detailed. In the intermediate grades the children can often or usually make their own individual outlines.

In the primary work we can strongly emphasize individuality and truthfulness, and make somewhat subordinate clearness and order. We can place more emphasis on the latter in the intermediate grades, where the power of clear expression and orderly thought is better developed. Later in the upper grades, we can ask our pupils to tell all about what they have studied and in as few words at possible, that is, give more attention to complete, concise expression.

Forms of Expression

In much of our work in the past, we have made use of only one form of expression, language, oral and written. As we study the children we appreciate the fact that there are many other forms of expression, many much more *expressive* for the children than language. We find it necessary to consider the uses and relative value in nature study, of these various forms of expression.

Song, before the child can use a word he has learned to express his wants and feelings by *gestures* or movements of parts of his body, is a most natural form of expression which he continues to use throughout life. It is particularly effective in telling about action, position and direction. Watch children use their hands and see what they tell with them,— ideas, oftentimes for which they have no words.

Music or singing is often the best means of expressing certain ideas, such as emotions. The child can often sing what he cannot possibly tell in any other way.

Drawing is a simple, exact and natural means of expressing form and relative position. It is simple, because much more easily learned than language. It is exact, because with a drawing we can express form and position much more exactly than we possibly can by language. It is natural, because there is a natural relation between an object and a drawing of an object. Any child, whatever his nationality or age, sees the relation between a cat and a picture of a cat. The relation between the idea cat and the word cat is artificial and must be gradually established.

Drawing appeals directly to the eye; it may be called an eye language. Language is a more intellectual and, therefore, more difficult form of expression. Nature study is a recognition of the psychological fact the child learns very largely through his eyes. That which he thus learns he can often best express by the eye language, drawing. For this reason nature study has always given a great impetus to drawing.

The child himself can see, when he compares his drawing with the object, wherein his drawing is wrong and needs correction, and can correct his own errors. He cannot so readily see and correct errors in language expression.

Drawing is much better than language, easier, more exact and more concise for expressing the form and structure of what has been studied. It is not wise to emphasize too strongly, word pictures or descriptions of the structure of what has been observed. If children cannot tell readily

with words, encourage them to "tell it with a peice of chalk or with a pencil,"— make a picture of it.

Drawings require much more careful observations than descriptions or word pictures. Drawing from the object must be individual. In these and in other ways drawing is very helpful to the language. When a child has made a careful drawing of a leaf, he better understands the position and relations of its parts and is much better prepared to describe it in words, than if he merely took the leaf in his hand and attempted to tell about it. The process of drawing has compelled each child to study his own leaf very carefully.

Drawing is, however, limited in its scope. With it the child can express form and position, but cannot express, to any great extent, life and function and action. This we must keep in mind when determining what form of expression we will have the children use.

Clay modelling or making, is like drawing, but better expresses relief or depth. A child can express his idea of the form of an apple, or other solld, much more easily and exactly by a clay model than by language.

In the school-room, however, clay modelling is not so applicable as drawing. The child cannot well express details with clay, or express anything delicate or beautiful. We would not think of asking a child to model a cricket or a morning glory. He could not, with such a gross medium (in the child's hands) as clay, express either the details or adaptation to function which are essential in the cricket, or the beauty of form, color and adaptation, which are most important in a flower.

Painting is, of course, the best means for expressing color. Language expresses this very imperfectly. There are many difficulties however, which are likely to prevent a wide use of color as a medium for expression in the primary schools.

All these forms of expression, music, drawing, modelling, painting, have been taught very largely with reference to their æsthetic content, as means of developing the child's artistic nature. Hence they have not been related to other studies. They will mean much more to the child, they will be much more helpful in school work, and, ultimately, they will develop to a much greater extent the higher nature of the child, if they are considered, particularly in the lower grades, as expressive studies, as means of expressing the child's ideas, rather than as mere means of æsthetic culture.

Language is the highest, broadest and most universal form or means of expression. It is the principal medium of communication between intelligent beings. It is the medium through which the child must acquire most of his knowledge of the great environment which is too distant to be perceived through his senses. It is, therefore, the most important form of expression.

But it is not, as we sometimes seem to assume, the only form of expression. It is not the most natural form of expression. It is not always the best, or, with little children, the most important medium for expressing ideas.

It is very difficult for a little child to describe, in words, such a simple thing as a form of a bud and the arrangement of its scales, so clearly that one who has never seen the bud can get a clear idea, or form a mental picture of the bud. Indeed, it is as difficult for an adult to do so. But it is very easy to clearly and exactly describe it, or a much more complex object, such as a chair, with a drawing, if we have learned to use this form of expression.

Language, however, expresses, as nothing else can, life and action and function, the higher side of the child's environment. It expresses the higher relations, æsthetic, ethical, spiritual, as they cannot be expressed by the child, through any other form or medium of expression.

So far as we emphasize in nature study, the life side in living nature, the forces and processes, in organic nature, the ideas must be expressed by language. The child cannot tell how a bud develops or how a stream wears away its banks, by a drawing or model or painting. He must tell it in words. On the other hand he cannot tell the form and structure of the bud, the course of the stream, or the slope of its valleys, so well in words as by a drawing.

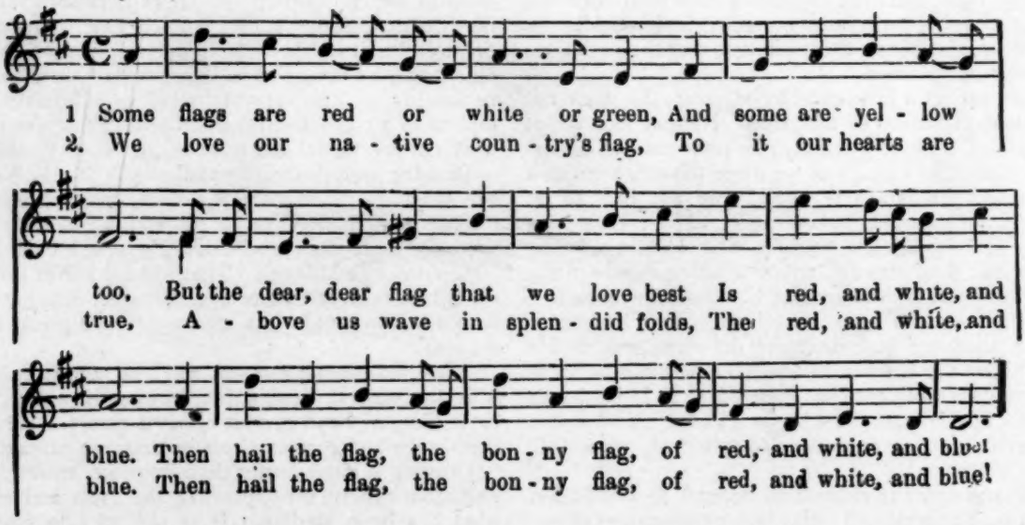
In determining the form of expression to be used in our nature work, we will call music to our aid to express emotion, joy and pleasure; we will sing about spring, about sunshine and happy birds. Language we will use to tell about life and action and use, the development of the buds, the germination of the seeds, the beauty and work of leaves and flowers. In connection with this we will have the children try to tell about the form and structure of buds and seeds, and leaves and flowers, endeavor to make word pictures of them; but we will place more emphasis on the expression of form and structure by carefully made, truthful drawings, supplemented sometimes by clay models. We will paint only those things which show decided colors, or in which the color is distinctive or characteristic.

Whatever the form of expression used we will endeavor to have all the work, first, individual and truthful, second, clear and orderly.

Flag Song.

LYDIA A. COONLEY. E. S.

With spirit


1 Some flags are red or white or green, And some are yel - low
2. We love our na - tive coun - try's flag, To it our hearts are
too, But the dear, dear flag that we love best Is red, and white, and
true, A - bove us wave in splen - did folds, The red, and white, and
blue. Then hail the flag, the bon - ny flag, of red, and white, and blue!
blue. Then hail the flag, the bon - ny flag, of red, and white, and blue!

This music is taken from *Songs for Little Children* by Eleanor Smith. Publishers, Milton Bradley Co., Springfield, Mass., and Thomas Charles, Chicago, owners of copyright.

Drill in Figures

A. L. R.

Dear Editor,

I have been very much interested in reading the helps in "figure making," published in PRIMARY EDUCATION. Nearly all of them speak of *drill*, but as they give no special plan for *busy work*, may I offer a few suggestions? We all agree that after the child has received a correct conception of the figure's form, he needs continual practice on that figure; but after making, say several dozen of them, does not the work become monotonous unless he feels some additional interest in connection with it? Here are a few devices that have proved helpful to my little receiving class.

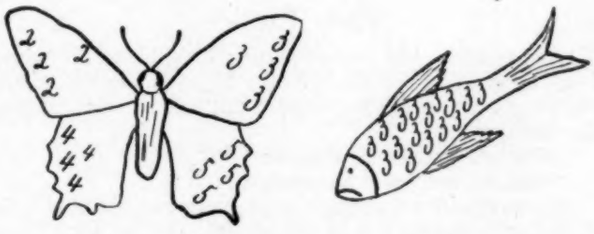
1 Make a papa 3, a mamma 3, and many little children walking in a row.

3 3 3 3 3 3 3 3 3 3

2 Make a large 4 for a house and fill it with baby 4's.

3 Make a bird's nest filled with figures for birds, a tree with figures hanging from its branches for leaves, figures climbing up a ladder, etc.

To aid the beginners in the proper slant of figures, occasionally remind them of the slanting rain. Then give them an umbrella drawn on paper with rain scattered above it in the correct slant for figures. By making the various figures over these rain dashes, the children get excellent practice for good independent work later on.



5 I have cut out of colored bristol board various animals and objects interesting to children. When I give them to little folks to trace on their slates how they enjoy putting scales on the fish, children in the old woman's shoe, coal in the scuttle, spots on the butterfly, feathers on the bird, etc., as shown in illustration.

The picture in the next column was drawn on the blackboard without the figures on the jar. The class were told to make figures from 1 to 10 on their slates and those who made the best ones would be permitted to place a figure on the jar. How the babies did try! When the jar was covered with figures the class took turns in "playing" mamma-rat by calling upon some class-mate, and pointing while he gave the *name* of the figure.

Putting on Simplicity.

There are so many young teachers, gracious, tender, true, who will not trust the soul within them to express itself truly, but must, perforce, follow a standard of expression as pictured in a book or in the example of a teacher. There are hundreds of teachers to-day who have a lackadaisical, drawling inflection, a tilt of the head to the right or left, a tootsy-wootsy pout, a made-to-order smile, a patronizing melody whenever they address the child. And why? Because they are trying to put on simplicity (honestly, conscientiously, I admit, but yet putting on,) instead of being simple; acting every minute, and utterly oblivious to the fact that the children are unconsciously copying tone, gesture, attitude.— *Kindergarten Magazine*

How to Use Picture Sheet

(Page 71)

M. A. P.

Eighth — Reading

When children are able to read sentences from the board, let pictures be used to call forth statements from the class. The teacher, by asking about the life, habits, homes, use, value, ownership, etc., will obtain sentences from the children and write them upon the board, and permit pupils to read their own compositions. In this way, imagination and memory aid the mechanics of reading.

Ninth — Sentences by Words

When children can read sentences with tolerable fluency, and understand the value of the period and marks of exclamation and interrogation, a single picture may be given together with slips having words upon them which can be arranged to form a few sentences relating to the picture, as action, home, color, use, etc.

Tenth — Sentences by Letters

When sufficiently advanced, children may have letters instead of words and form sentences from them. The sentences should be written upon cards so that the work is individualized tending to make the child self-reliant.

Eleventh — Parts of Body

Give each child a picture of some animal, and, with it those letters which when formed into words will name the parts of its body as head, ears, eyes, mouth, feet, tail, etc. This list of words may be written upon chart or board, or printed individually upon little cards.

Should this exercise prove too simple, add slips on which are figures written which indicate the number of letters in each word. Here we have reading, spelling, a recognizance of number and the symbol for the number indicated as two feet, one head, four feet, two eyes, etc.

Twelfth — Memory

If teacher can obtain pictures upon which no name is printed, she can begin tests of memory by giving first these pictures having the child add the correct word from memory, as a word, or, spelling it by letter. From words or names the child may proceed to sentences either memorized or original.

A Strong Boy

George Washington was a very strong boy, even when quite small.

Once some playmate offended him. "Fight him, fight him!" said a big cowardly fellow that stood by. "You are stronger than he is!"

"That is just why I will not fight him," said George, and he turned away leaving the big fellow ashamed of himself.

He was just as strong and just as manly when he was older. When he was a soldier commander, his tent poles were so heavy that when the tent was folded it took two or three men to lift it. So Washington used very often take it up on his own shoulder and carry it from place to place, while his men did other work not so hard. M.

The Horse Dealer

"I can manage that horse, sir," said young Washington one day to a horse dealer who had a horse so fiery that he had said, "I will *give* this horse to anybody who can ride him."

"All right," said the dealer, "if you will ride this horse to Mt. Vernon and back without losing your seat you shall have him!"

"All right," answered Washington; and, mounting, off the horse flew, kicking up his heels like a wild horse.

In a few hours back they came; both horse and rider looking rather tired, but both safe and sound.

"Well, well," said the horse dealer, "you've won him, sure; I suppose I shall have to give him up," and the horse dealer looked rather rueful. "I wouldn't have believed any one could have ridden him but me!"

George let the horse dealer and the bystanders talk for a little time; then he said, "Well, sir, you haven't lost your horse after all. You said I should have the horse if I could keep my seat; and to tell you the truth, he did throw me in the wood path, and dragged me quite a distance. So you see, he isn't mine by right."

"What a fool to tell!" said a bystander; "the horse dealer would never have known."

"But *I* should have known," answered Washington.

M.

Master Hobby

What would you think, if some day your papa should bring to you a man and say, "See, my child, I have bought a school teacher for you?"

Well, that is what George Washington's father once said to him: for it was the fashion in those days to buy teachers from the captains who brought them over from England in their ships.

I'm afraid George Washington's teacher was not of the very best kind, but he managed after all to teach the little fellow to read and write.

He taught George his letters.

"This is *A*," Master Hobby would say.

And the little pupil would say after him *A*.

"*B*"—and George would say *B*. "*C*"—and he would say *C*.

Then by and by George would find A for himself, then B, then C, till after a time he could tell all his letters. Then Master Hobby began to teach him to put the letters together and make words; for that is the way little children were taught to read in. A strange way, wasn't it? Ask your teacher to play "old-fashioned school" with you on George Washington's birthday. It would be great fun for once; but I'm afraid you wouldn't like it all the time.

M.

Crying and Singing

Edith was looking out of the window. She looked out, not because she was pleased with what she saw, but because she thought she had nothing better to do. She had hoped to go skating, but the snow spoiled all that.

Edith was a very happy child when everything went the right way with her, but if things went the wrong way, she was very miserable. So there she stood at the window, letting the tears chase each other down her cheeks, instead of doing something pleasant in the house.

By and by she saw through her tears a little snow-bird under the window, and she fancied he was trying to talk to her. I think this is what he wished to say:—

"What is the use of grieving over what can't be helped? If there is no sunshine out doors, all the more reason why you need to make it in the house. You might cry any day because you haven't the moon to play with. Or I might cry because I haven't shoes or stockings, and the snow is cold. No, I thank you. I prefer to sing because the sun is shining somewhere!" C.

The Ugly Rain-Drops

The little rain-drops spattered down thick and fast. It really seemed as if winter had come back.

Bess and little Dot were coming home from school as fast as they could, with the wind and rain in their faces.

"Oh, dear!" said Bess, "its such a *wet* rain!"

"Isn't rain most always wet?" said Dot, winking hard to shake the drops off of her eyelashes.

"Oh, yes, of course," scolded Bess from behind her hat, for a gust had just blown it over her eyes, "but this is the very wettest kind! I hate these ugly spattering drops, and I'm so glad we're almost home!"

The rain-drops, who were only doing as they were told, heard Bess's ill-tempered words and felt hurt; for who likes to be called ugly? But they kept spattering down until Jack Frost waved his magic wand over them, and then they were still.

In the morning when the children went outdoors, the whole world was like fairyland, for the trees were covered, even to the tiniest twigs, with rows of sparkling diamonds that flashed all colors in the sunshine.

"Isn't it *lovely!*" they cried.

And then the rain-drops, little icicles now, felt very happy, and clashed against each other joyfully, with the sound of a thousand tiny bells all tinkling together.

A. S. C.

Early Pansies

Ethel watched her mother putting little black seeds into a box of earth on the window-sill. Ethel was so small that she knew very little about seeds; not half so much as you do, perhaps.

"What will happen!" she asked.

"Wait and see," said her mother.

By and by, after a week or more had gone, she saw little black heads coming out of the ground, and for each head there was a slender green body. As the days passed, the heads stretched up taller and taller, and little green arms showed with tiny hands.

"Tell me how it was, mamma," she said.

"When babies eat, of course they grow," said her mother.

"But what did they eat?" said Ethel.

"Not exactly bread and milk, nor yet meat and potato. But every plant baby had its food beside it, all ready to eat. When the babies were put away in the soft earth bed, they very soon made up their minds that they were hungry, and as soon as they began to eat, the sun took care of the rest."

And that was how Ethel's mother had pansies so early. For when spring came the little plants were large and strong enough to go out in the garden, and in time bore great purple and yellow pansies. C.

Removal

The editorial office of PRIMARY EDUCATION has been removed to Chicago. The present address of editor is 6521 Yale Avenue, Chicago.

The Memorial Month

With Washington, Lincoln, Lowell, and Longfellow to distinguish the month of February with their birthdays, not to omit the popular divinity of the children, St. Valentine, it becomes a puzzling question with primary teachers as to how much or how little to do in the way of recognition of these days. The safest thing is not to attempt to do too much. The 22nd of February must have of course, the lion's share of attention and preparation. Yet one might as well attempt to ignore a snow-storm as to refuse to honor the Valentine Saint who will snow under the most prosaic and unsentimental mortals.

So often has this paper suggested the best way to meet Valentine day that it is not necessary to repeat it. Don't forget to be human on that day, and, teachers, try to enter into the spirit of the day for the sake of the little ones who love the mysterious, dainty little missives — and they *are* pretty — that go flying about, full of dear little messages. Kindergartners manage this festival occasion very wisely, by tu.ning a'l vapid sentimentality into healthful sentiment. Without attempting to stop the outflow of the little love messages, they turn their direction towards home and dearest friends. The 14th of February will come on Friday this year giving the teacher an opportunity to make a little gala day for the smallest children. The "Valentine box" with the orderly distribution of its contents has become a recognized necessity, by teachers who have learned the secret of its management.

As to the celebration of the birthdays of the poets, or of Lincoln, select one as the center of interest and associate the names of the others with it. But care will be needed to keep it all simple and within the comprehension of the children. Don't load them down with dry statistics and make them talk like older people. Preserve simplicity at all hazards if a knowledge of every poet in the country has to be sacrificed to it. Mature expressions on baby lips is a painful thing to hear.

Letter-Writing

Why does not the editor of this paper ever receive a word from contributors about the teaching of letter-writing in the schools? Is not the subject receiving its share ot attention — and it deserves more than a small share, too.

The Large Type Story

Will you write me what you think about the use of the large type in the printing of the story we give each month? Is the large type any benefit in the use of the story? What grades use it? Is it ever used for reading "at sight" by third grade pupils? Would the story be just as acceptable in ordinary type?

Ready for Spring Work

The book of instruction concerning sewing cards, and which also contains specimens of cards for all seasons of the year and for special occasions, announced upon this page in a previous number, will be ready for spring work. The cards prepared by the same author, (Miss Cherry 2527 Hennepin Ave., Minneapolis) are ready for sale now. They can be found at Hammett & Co., Boston.

Teaching Multiplication

Dear Editor:

If it is not too much trouble to you, I would like you to give me some new method of teaching the primary pupils to multiply. I do not think it a good plan to teach the lines, and would like to have some other method. PRIMARY TEACHER.

Help in Story Telling

Dear Editor: —

I would like to ask if you will kindly send me the names and publishers of any books or articles on "The Use of the Story," the "Art of Story-telling," or anything which will help a primary teacher with the story. TEACHER.

Contributors' Calendar

Matter for April must be received by Feb. 5.
" " May " " " by March 5.
" " June " " " by April 5.

Entertainment Selections

It is to be hoped that no necessity will be urgent enough for any teacher to use such a selection as the one given below for children to memorize for a recitation. It is shallow, flippant, and well night impertinent and hasn't a line in it to recommend it. Don't be caught by any such cheap stuff, teachers, under the momentary impulse that it is "cute." It is a great doubt if there is not too much thought and time given to the preparation of "Friday afternoons" and "show" occasions. But above all things steer clear of such versification as this which has already appeared, *in good faith*, in *two* educational publications. Our children are self-conscious enough as it is.

Bound to Do It

I'm going to speak my piece,
And I don't care whether you like it;
I mean to hold my color up,
And don't you think I'll strike it.

My piece may not be fine —
You may not understand it,
But *I* do, though, and that's enough; —
You see I'm very candid.

The other boys who've talked,
Of course did very well, too,
But when they've heard me speak,
They'll be ashamed, I tell you.

I think I've said enough — to keep
From laughing you're all trying —
But I am sure if you stood here,
You'd very soon be crying.

Full Credit

In the December number of PRIMARY EDUCATION, the story "Jack Frost and his Fairies" should have been more fully credited. The story was selected from one of the three volumes *In the Story Land*. The author of these books is Harriet Lincoln Coolidge. They are published by William Beverley Harison, (New York city) the owner of copyright. The teachers of little children will find these books admirably adapted to their needs. (See book page.)

Our Supplementary Picture

The mouse story tells itself this month and yet the children will be delighted to tell it over again. It is wonderful how much more children enjoy a suggested story in a picture than one that is fully explained by detail. Every effort is being made by the publishers of this paper to give pictures large enough to be seen across the room and yet give a quality of picture that shall educate and not injure the undeveloped art taste in the child. The appreciation of our readers for these pictures has gone far to repay the greater cost of the undertaking.

Miniature photographic copies of the Supplement, 3 x 4 inches on calendered paper 5 x 6 inches, will be supplied subscribers at 15 cents per envelope (24 in envelope.) They will be found exceedingly helpful for language, composition and seat work, after general class work with the large supplement.

Preliminary Program of the Annual Meeting

of the Department of Superintendence of the National Educational Association

To be Held at Jacksonville Fla. Feb. 18 19 and 20 1896

OFFICERS OF THE DEPARTMENT

L. H. JONES . . President . . . . Cleveland, Ohio.
J. H. PHILLIPS . Vice-President . . Birmingham, Ala.
C. W. COLE . . Second Vice-President, Albany N. Y.
R. E. DENFELD . Secretary . . . . Duluth, Minn.

Problems of Detailed Supervision

1 What is the True Function or Essence of Supervision?

C. A. BABCOCK, Supt. of Schools, Oil City, Pa.

2 What is the Best Use that can be Made of the Grade Meeting?

EDWARD C. DELANO, Asst. Supt. of Schools, Chicago, Ill.

3 Courses of Pedagogical Study as Related to Professional Improvement in a Corps of City Teachers?

W. S. SUTTON, Supt. of Schools, Houston, Tex.

How Shall the Best Schools be Brought To the People in the Rural Districts?

1 Some Social Factors in Rural Education in the United States.

B. A. HINSDALE, Chair of Pedagogy, University of Michigan.

2 Progress in Rural Schools in Massachusetts under Legislative Appropriations for Transporting Children from One District to Another.

Discussion opened by the members of the Committee on Rural Schools.

The Vocation of the Teacher

J. G. SCHURMAN, Pres. Cornell University, Ithaca, N.Y.

Co-ordination Correlation Concentration

1 The Necessity for Five Co-ordinate Groups in a Course of Study.

W. T. HARRIS, U. S. Commissioner of Education.

2 What Correlations of Studies seem Advisable and Possible in the Present State of Advancement in Teaching?

C. B. GILBERT, Supt. of Schools, St. Paul, Minn.

3 Concentration of Studies as a Means of Developing Character.

CHARLES DE GARMO, Pres. Swarthmore College, Pa.

1 Isolation and Unification as Bases of Courses of Study.

E. E. WHITE, Ex-Supt of Schools, Cincinnati, Ohio.

2 Organic Relations of Studies in Human Learning.

W. N. HAILMAN, Supt. of Indian Schools.

3 Some Practical Results of Child Study.

A S. WHITNEY, Supt. of Schools, East Saginaw, Mich.

The Influence of the Kindergarten Spirit upon the Public Schools

JAMES L. HUGHES, Inspector of Schools, Toronto, Ont.

Ideals in Education

1 What should the Elementary School Accomplish for the Child?

ARNOLD TOMPKINS, Chair of Pedagogy, University of Illinois.

2 What should the High School do for the Graduate of the Elementary School?

F. LOUIS SOLDAN, Supt. of Schools, St. Louis.

3 What should the College and University do for the Graduate of the High School?

JAMES H. BAKER, Pres. University of Colorado.

Round Tables

1 City Superintendents.

JAMES M. GREENWOOD, Supt. of Schools, Kansas City, Chairman and Leader in Discussion.

2 State Superintendents.

CHARLES R. SKINNER, State Supt. of New York, Chairman and Leader in Discussion.

3 County Superintendents.

JOEL MEAD, County Supt., Duval County, Florida, Chairman and Leader in Discussion.

4 National Society Child Study.

EDWARD N. HARTWELL, Director Physical Culture, Boston Public Schools, Chairman and Leader in Discussion.

5. National Herbart Society.

JOHN DEWEY, Head of the Department of Philosophy, University of Chicago, Chairman and Leader in Discussion.

The various subjects for discussion in the different Round Tables will be definitely noted on the completed program.

Some Educational Questions Pertaining to the New South

J. L. M. CURRY, Agent Peabody Fund.

National Educational Association

Memoranda to Educational Journals

SECRETARY'S OFFICE Winona Minn.

The Executive Committee of the N. E. A., after careful consideration, have unanimously selected Buffalo, N. Y., as the place for the next annual meeting, July 7, 1896. This decision is subject to the following conditions: —

1 That the Trunk Line and Central Traffic Associations take official action by December 20, 1896, granting round trip tickets from all points in their territory for one lowest first class fare. These round trip tickets to be good until September 1, 1896.

2 That said Associations, also, will sell to members of the N. E. A. at the close of said meeting, tickets to all points on the Atlantic coast and in Canada at the lowest excursion rates for the round trip; tickets good until September 1, 1896.

The desire of the committee has been to locate the meeting in Boston, in accordance with the almost unanimous wish of the Directory expressed by letter. It was, however, impossible to secure from the New England organization of railroads, better rates than one and a third fare for the round trip. The committee also found that the rate made by the terminal lines would govern all other railroad organizations. It is believed that the selection of Buffalo, most nearly meets the expressed views of the Directory.

The Denver volume is nearly completed and it is expected that it will be sent to members before January 1, 1896. It promises to be equal in all respects, and in some particulars superior, to any volume yet issued.

In addition to the proceedings of the Denver meeting, the volume will contain the proceedings and addresses at the opening of the Educational Congresses at the Atlanta Exposition, held under the auspices of the N. E. A., October 25 and 26. These addresses are of unusual interest and value.

The new list of active members will appear in this volume including all who became active members at the date of going to press.

IRWIN SHEPARD, *Secretary N. E. A.*

Washington Exercise

Arranged by L. F. ARMITAGE

(Let the room be decorated with small flags or other appropriate decorations, and a large flag for the children to salute. Have them form in line in corridor or dressing-room, each carrying a small flag, march to front of room and wind and unwind, if possible; thence to back of room, thence to position beside their seats, while singing the following,—)

A Song of Washington

AIR: "Marching Through Georgia"

Sing a song of Washington,
Our hero brave and true,
Wave aloft our banners bright,
Our own "red, white, and blue,"
Honor we to-day the man
To whom much praise is due,
Sing we of Washington, our hero.

CHORUS

Hurrah! Hurrah!
Our banners we will wave,
Hurrah! hurrah!
For Washington so brave.
Honor we to-day the man
To whom much praise is due,
Sing we of Washington, our hero.

Sing a song of Washington
And celebrate his birth.
Children all should know his name,
His greatness and his worth.
Well he loved this land of ours,
The fairest on the earth,
Sing we of Washington, our hero.

CHORUS

Recitation

(For a boy)

This is the birthday of our noble Washington. We celebrate it with great rejoicing, for his name is loved and honored throughout this country. He loved his home, he loved his country; he was faithful to both. Can we not learn a lesson from his life?

Concert Recitation

(By school)

The flags shall wave,
The bells shall ring,
The cannon roar,
And children sing.
Each daughter true,
Each manly son,
Respects the name
Of Washington.

Recitation

(For three boys, having card-board hatchets, one red, one white, one blue)

When Washington was a little boy,
A little boy like me,
With his sharp, new hatchet he cut down
His father's cherry tree.

All

We'll love [1] the truth,
Now [2] in our youth,
And when our boyhood's [3] over, then
We'll be known as honest men.[4]

When his father asked, "Who cut this tree,
This tree I cherished so?"
He did not say, as some boys might,
"Indeed, I do not know."

All

We'll love the truth, etc.

But he bravely said, "*I* did it, sir,
I cannot tell a lie."
And his father pressed him to his heart,
Can one of you tell why?

All

We'll love the truth, etc.

(1. Hatchets held in right hand, over heads. 2. Hatchets placed on left shoulders. 3. Middle boy hold his hatchet (white) in front of him, the other two cross theirs over it. 4. Hatchets at side.)

Recitation

(For a girl)

He loved his native land,
He served it well and long,
We love our land, we love our flag.
We'll sound its praise in song.

Song

[1] We are bearing the flag of the red, white, and blue,
As in fellowship we stand;—
To the stars and the stripes we will ever be true,
Glorious [2] emblem [3] of our [4] land!

[5] With the honors of warfare and strife bravely won,
It has waved o'er land and sea;
And tho' battered and scarred, still it sails proudly on,—
'Tis the [6] banner [7] of the [8] free!

[9] As it waves to the breeze, ev'ry star twinkling bright
[10] Shows a his'try plain to me;
[11] On the ramparts again, 'mid the din and the fight,
[12] Freedom's vict'ry there I see!

[13] Marching on, marching on, with our face to the foe,
[14] May we ne'er like cowards move;
[15] Truth and justice ahead to repel every blow,—
[16] God will shield the flag we love!

Motions. 1. Stand erect, flag over left shoulder, right arm at side, tread left and right, through first three lines. 2. Right arm horizontal sidewise, palms down, at this word. 3. Back of finger tips at temple. 4. Right arm horizontal again, then drop at side. 5. Flag over right shoulder, tread left and right, through three lines. 6. Left arm horizontal. 7. Back of fingers at left temple. 8. Left arm horizontal again sidewise, then drop at side. 9. Wave flag right and left, with right hand. 10. Pass flag to left hand, raise it at an angle, look at it, pointing with forefinger of right. 11. Strike attitude, one step forward, body resting on right foot, left arm raised, elbow bent, palms out, flag raised in right, look at it. 12. Stand erect, flag at right, raised high, left hand over top of head pointing to flag, look up at flag, all eyes in same direction, earnest. 13. Eight steps forward, wave flags. 14. Eight steps back. 15. Turn around in time to place, wave flags over heads. 16. Flag clasped in both hands and raised, look up steadily, till close of last line.

Recitation

(For six very small girls)

Six little girls[1] are we,
Six little flags[2] you see.
We have a word to say
On this glad holiday.

1. Be *brave*, like Washington,
2. Be *kind* to every one.
3. Be *true* in all you say,
4. Be *gentle* in your play,
5. Be *pure* in act and word,
6. Be *happy* as a bird.

(1. All bow. 2. Wave flags.)

Recitation

(For whole school)

OUR FLAG

Where did we get our pretty flag,
Our own red, white, and blue;

With its stripes and stars, its crimson bars,
And its field of heavenly blue?

The stripes we find in the morn's red light
And the white of the driven snow,
The field of blue we see by night,
And the stars with their silver glow.

This is our glorious banner bright,
Meet for a hero's land,
And the hero who bears it aloft in our sight
Is our Washington, great and grand.— *Sel.*

My Country's Flag

(For a small boy)

This is my country's flag,
And I am my country's boy!
To love and serve her well
Will ever be my joy.— *Sel.*

Salutation of the Flag

(By the whole school)

Now let us all salute our flag
That floats in beauty here,—
The flag that Washington so loved
The flag to us so dear.

(The school stand before a large flag held by one of the largest boys.)

(*Formula*)

WE GIVE OUR HEADS AND OUR HEARTS TO OUR COUNTRY! ONE COUNTRY, ONE LANGUAGE, ONE FLAG.

(Teacher may adapt any gesture she may choose to accompany these words. The declaration must be earnest, clear, and full of feeling. This formula may also be chanted by the school as follows. This is a most charming exercise.— ED.)

"I give my head and my heart
1 1 1 1 1 1 1—
to my country. One country,
2—2 3 3 1 1 1,
one language, and one flag."
1 1 1, 3—2 3—

Song

(By the whole school)

TUNE: "America."

EDITH GOODYEAR

My flag it is of thee,
The flag of liberty
Of thee I sing.
I love thy stars so white
I love thy stripes so bright
Lead ever on to right
My own dear flag!

Who Am I?

My face is as round as yours, little girl,
But I have no eyes to see.
My hands are busy the livelong day,
As busy as they can be.
Sometimes I speak that you may know
How fast the hours and minutes go!

— *Agnes Lewis Mitchell*

New Year Rules

A. C. SCAMMELL

"When did Santa Claus leave for the North?
Oh, not for a week and a day.
Old Year had done, New Year begun,
And then he rode away.

The Eskimo boys and girls came out,
In their shaggy white coats of bear,
To say *Good Year*, and to ask "What cheer
Did your warm South children spare?"

"They did not send you a thing, my dears,
I'm sorry as I can be."
With twinkle and tear, and look so queer,
Santa opened his pack to see.

"They were busy making such lovely rules,
To go by this New Year.
But they let them fall, and broke them all,
And so I have brought them here."

"Now I've been thinking, my children dear,
Since you haven't any schools,
And have six month's day, and nothing but play,
You might *mend* these broken rules."

"For if we can start such an industry,
In our land of ice and snow,
Ere this year rolls round, the *Pole will be found*
By those boys and girls, I know."

Rhyme of the Fire

This is the fire in the open grate, [1]
To warm the little children. [2]

This is the coal that feeds at quick rate [2]
The fire that burns in the open grate, [1]
To warm the little children. [2]

This is the mine deep down in the earth, [4]
That holds the coal that feeds at quick rate [3]
The fire that burns in the open grate, [1]
To warm the little children. [2]

This is the miner with ready mirth, [3]
Who worked in the mine, deep down in the earth, [4]
That holds the coal that feeds at quick rate [3]
The fire that burns in the open grate, [1]
To warm the little children. [2]

— *Emma G. Saulsbury in Child Garden*

NOTE

(1) Hands placed side by side, fingers overarching, and thumbs turned in across the palms.
(2) Hands up, palms outward, and the fingers in motion as toward a blaze.
(3) Fists doubled, thumbs in.
(4) Fists partially doubled, one above the other, forming a round hole through which the eye can look "deep down."
(5) Index finger erect (miner), and middle finger bent and inclined forward (pick), striking against palm of left hand.

Our Flag Colors

I know three little sisters
I think you know them too,
For one is red and one is white
And the other one is blue.

CHORUS.

Hurrah for these three little sisters
Hurrah for the red, white and blue
Hurrah! Hurrah! Hurrah! Hurrah!
Hurrah for the red, white and blue.

I know three little lessons,
These little sisters tell,
The first is Love, then Purity,
And truth we love so well.

CHORUS.

—*E. L. McCord*

The music for this song is found in *The Child's Garden of Song*, published by A. C. McClurg, Chicago.

Little February

OLIVE E. DANA

First Child.

Shortest of the twelve months all,—
Early, too, my twilights fall;
But, you see, there isn't any
Of them all brings you so many
Days you're always glad to see.

(*Turning*)

Ha! outside the door you're peeping,
With the gifts and glee you're keeping.
None of you quite yet are due,
But we're glad to welcome you.

Second. (*Wearing, in gilt, the number 7.*)

I brought a great story-teller. His name was *Charles Dickens*. Some of his st ries we know already, and many more are waiting for us to enjoy by and by. His heart was always warm and tender, and he loved little children. We children have special reason to remember him, because he wrote of Little Nell.

Third. (*Wearing the number 12.*)

I brought *Abraham Lincoln*, "our good president," who freed the slaves, and saved the Union. He was once as poor and almost as friendless as any lad who will hear his name to-day, but he had a brave heart and a willing arm. When the nation made him its leader, he was ready to do the work that was waiting for him, and which many believed could not then be done, of giving freedom to a race that had been enslaved. He loved all little children, too, and was their friend.

Fourth. (*Wearing the number 14.*)

I am St. Valentine's postman, and I am always busy. I have far to go and my mail bags are heavy. You have all done all you could to make them so, but I bear you no ill will, and I am keeping safely everything you have put in my care.

Fifth. (*Wearing the number 22.*)

I brought *George Washington*. And, because that is enough for any day to do, the men who make the laws have said that the twenty-second should always be a holiday all over our land.

And I brought, too, nearly two hundred years afterward, a singer of beautiful songs; who has given us, also, many wise and noble thoughts to remember.—*James Russell Lowell.*

Sixth. (*Wearing the number 27.*)

And I brought another dear poet, whom we know even better, —*Longfellow*, the children's friend. Some of them, in his own city, gave him a beautiful chair on one of his birthdays. And, always when he came to be old, the school children all over the land kept the day by saying and singing his words, and talking of him. And it was on another day, in March, just after we had been keeping one of his birthdays, and had sent him many grateful messages, that this singer of beautiful songs passed onward to the Beautiful Land.

Seventh. (*Wearing the number 29.*)

I am twenty-nine. I come only once in four years And so there are people,— perhaps some of you are among them,— who have to wait a long time for their birthday gifts. I try to make it up to them, though, when I do get around. I sometimes think I have as much to do as a day can have, although I come so seldom. Because I not only make the year a day longer when I come, but I make all the other years equal and even. But I suppose I shall not see you again for four years to come. Good-bye!

(As especially appropriate for use in connection with this exercise may be mentioned Bret Harte's "Dicken's in Camp," Phœbe Cary's "Our Good President," and Alice Cary's "Abraham Lincoln"; some stanzas from Whittier's "Revisited"; "The Poet and the Children," also by Whittier, and any brief selections from the writings of Dickens, Lowell or Longfellow.

The children may sing, "God Bless the Land of Washington,' "The Red, White and Blue," "America," "Hail Columbia," and if the music is sufficiently simple or can be adapted, some words of Longfellow's which have been set to music, or which may be used with an air already familiar.)

The Night Workman

AGNES S. COOK

There is a fairy painter
Who has lately been around,
But where he stays at daytime,
We children haven't found.

He comes when we are fast asleep,
And paints the window-pane
With fairy trees and snow-white flowers:
And then he comes again,

And turns them into giants,
With beards and snowy hair;
But when we go and hunt for him,
He isn't anywhere!

Our Flag

Recitation for a Boy

A great many years ago our people fought for a free land. They wanted a flag all their very own — a flag to wave over their homes and lead their soldiers in battle. They asked George Washington and a friend to have just the right kind of a flag made. It was not to be like any other flag.

Washington drew a picture of a flag with stars and stripes and took it to a lady to be made. He told her just how to make it.

The stripes were to be red and white, and the stars white upon a blue sky. This was our first flag. And now shall I tell you what our flag means? When you see it waving in the air, it says to you: "This is a free land." The colors tell us something. The red says, "Be brave;" the white says, "Be pure;" the blue says, "Be true."

—*Elsie M. Whiting*

Kindergarten Songs

All night long the little stars blink;
All night long they twinkle and wink;
All night long. when we're fast asleep,
Through the cracks in the shutters they peep, peep, peep,
But what do they do when the daylight comes?

When the sun wakes up and his big, round eye
Stares and stares at the big, round sky
The little stars nestle right down in their nest,
And their bright eyes close, while they rest, rest, rest.
And that's what they do when the daylight comes.

All day long, in the warm summer time,
The posies blossom and creep and climb;
All summer long when the south winds blow,
They nod their heads and they grow, grow, grow.
But where do they grow when Jack Frost comes?

They wrap themselves in their faded gowns,
And they take a trip to the rootlet towns,
When the icicle fringes begin to grow.
And the air is full of the snow, snow, snow.
And that's where they go when Jack Frost comes.

And the little ones chatter the whole day long,
Of building and weaving and lesson and song.
And all day long, in the merriest way,
They laugh, and they work, and they play, play, play.
But what do they do when the Dream-man comes?

They nod and forget all their joys and cares;
And they fold their hands, and they say their prayers;
And under the blankets they gladly creep,
And they close their eyes, and they sleep, sleep, sleep.
And that's what they do when the Dream-man comes.

—*H. T. Hollands*

Whichever way the wind doth blow,
Some heart is glad to have it so;
And blow it east or blow it west,
The wind that blows that wind is best.

—*Caroline A. Mason*

Problems in Number*.

(For third and fourth year children)

Indicated Work

(Indicate the operation, and give result.)

James had $.75 and spent $.32 for a book and $.18 for paper. How much had he left?

A man who owed $500 paid $275 and then borrowed $132 more. How much did he owe then?

Laura bought 3 yd. of ribbon, paying $.18 a yard. How much change would she receive from a dollar?

John skated 72 yards and Henry 3 times as far. How far apart were they if they went in the same direction?

John had $27 in the bank and drew out $4.25. He then deposited $18. How much money had he in the bank?

Julia had $.75 and her sister 3 times as much. How much money had both?

(Indicate the operations, and give result.)

5 increased by the product of 3 and 2.

The sum of 4 and 3, multiplied by 2.

The product of 4 and 3, increased by 2.

4 multiplied by the sum of 3 and 2.

84 less the product of 5 and 6.

The difference between 72 and 42, multiplied by 4.

144 subtracted from the product of 18 and 18.

6 multiplied by the difference between 11 and 6.

Henry has 58c and John 63c. Charles has 4 times as much as both. How much has Charles?

Lucy and Mary went shopping. Lucy bought lace for 55c and Mary 5 yds. of ribbon at 15c a yard. What was the amount of both purchases?

Express in figures two million, three hundred seventeen thousand, five.

$642 + 89 + 97 + 7362 \times 745 + 469 + 1286 = ?$

$\$3.12 \div 4 = ?$ (Problem.)

Write the present year in figures. In words. In Roman.

What will 3 bu. of peanuts cost at $.05 a pint.

$4829 \div 16 = ?$

$\frac{3}{8}$ of $\$2440 = ?$

What must be added to 816 to make 1003?

A man receives $658 rent a year for one store, $497 for another, and $276 for a third. What does he receive in rents for three years?

From the sum of 1216 and 1890 take their difference.

How many feet around a square table that is 18 in. on a side? (Illustrate.)

In what year was a man born if his age is now 38?

A boy earns $4.10 a week. What will he earn in 10 days?

What is the cost of 9 books at $\$1\frac{1}{4}$ each and $\frac{1}{2}$ dozen pictures at $\$2\frac{1}{2}$ each?

If 9 dozen of oranges cost $1.53, what will 12 dozen cost?

$\$99 - \$.45 = ?$

$249 \times 74 = ?$

Add 726, 9463, 95, 18263, 9295, 38640, 1872, and 575.

The dividend is 31232. The divisor is 32. Find the quotient.

How much is $\frac{1}{8}$ of 8? 16? 24? 32? 40?

Find $\frac{3}{8}$ of 16. $\frac{5}{8}$ of 24. $\frac{7}{8}$ of 40.

Find $\frac{1}{7}$ of 7, 14, 21, 28, 35.

Find $\frac{2}{7}$ of 7, 14, 21, 28, 35.

How much is $\frac{3}{5}$ of 15? $\frac{3}{5}$ of 21?

Find $\frac{1}{10}$ of 10, 20, 30, 40, 50, 60, 70, 80, 90, 100?

Which is greater, $\frac{1}{10}$ of 40 or $\frac{1}{6}$ of 30? How much?

Which is greater $\frac{9}{10}$ of 100 or $\frac{4}{5}$ of 40? How much?

Divide seven thousand, four hundred sixteen, by twenty-seven.

A ship sailed 156 miles in 13 days. How far did it sail in one day?

$96.64 was divided equally among 16 men. How much did each receive?

How many pounds of butter at $.18 a pound can be bought for $8.82?

How many times is 19 contained in 4845.

Divide $137.34 by 18.

A farmer wishes to put 9216 bushels of oats into bins holding 16 bushels each. How many bins can he fill?

Divide six thousand seven hundred and sixty-seven dollars, thirty-nine cents, seven mills, by sixty-seven.

If there are 196 pounds in a barrel of flour, how many pounds in 240 barrels?

Find the product, the multiplicand being three thousand five hundred seventy-eight and the multiplier four hundred six.

How many bushels of apples will 4 orchards produce, if there are 74 trees in an orchard, and the average yield 10 bushels to a tree?

$\$126.34 \times 28 = ?$

Fifteen men earn $1.25 each in a day. What will their combined wages amount to in a week?

Multiply six hundred nine by forty-eight.

$\$720.036 \times 14 = ?$

Seventy-four yards of carpet at $1.08 a yard, will cost what?

Multiply nine dollars six cents two mills, by 17.

Find the cost of 472 bushels of apples at $1.20 a bushel.

$156430 \div 54 = ?$

How many 2-foot rules can be cut from a pole 8 yd. long?

Paid $\frac{1}{7}$ of $21 for a hat and $\frac{1}{2}$ of what was left for a cloak. What did both cost?

Add nineteen dollars eighteen cents; two hundred seventy dollars three cents four mills; eight hundred two dollars thirteen cents seven mills.

A man left $7000 to his wife and three children. The children received $1275 each. What did the wife receive?

79430 is the minuend and 36412 the subtrahend. Find the remainder.

A lady started on a journey with fifty dollars. She paid $16.62 for railroad fare, and stayed 3 weeks, paying $10.50 a week for board. How much had she left?

$27938 \div 57 = ?$	$6284 \div 59 = ?$
$62941 \div 83 = ?$	$92307 \div 36 = ?$
$7209 \div 18 = ?$	$53124 \div 72 = ?$
$8312 \div 83 = ?$	$96503 \div 87 = ?$
$64205 \div 42 = ?$	$600412 \div 29 = ?$
$17483 \div 56 = ?$	$37561 \div 46 = ?$
$29006 \div 29 = ?$	$25964 \div 38 = ?$
$18736 \div 54 = ?$	$40136 \div 24 = ?$
$56803 \div 92 = ?$	$50601 \div 97 = ?$
$9063 \div 50 = ?$	$80319 \div 75 = ?$

James had 28 marbles and found 5 more. He afterwards lost 8 marbles. How many were left?

A boy deposited $1 in the savings-bank on the 1st of the month, 75c on the 10th, and $250 on the 25th. On the 30th he drew out $2.75. How much was left in the bank?

John had $5.18 in the bank. He drew out $1.50 on Monday, and $.75 on Tuesday. How much had he left?

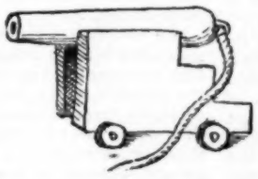
$\$5.18 - (\$1.50 + \$.75) = ?$

The sum of 5 and 9 taken from 16. (Problem.)

The sum of 56 and 39 taken from 188. (Problem.)

The sum of 36, 15, and 87 taken from the sum of 39, 752, and 38. (Problem.)

*From *Junior Arithmetic*. D. C. Heath, Pub.

broom	candle	harpoon	beaver
rooster	axe	curtains	cross
paddle	jug	arrow	padlock
hatchet	flag	 cannon	wagon
gun	fire	peacock	fish-hook
glasses	comb	sofa	whale

'THE PSYCHOLOGY OF NUMBER."*

(*This is Number XXXIII of the international Education Series. *D. Appleton & Co.* Price, $1.50.)

This volume begins with a chapter on "What Psychology can do for the Teacher," in which the basal idea of the work is clearly set forth. This idea, stated in brief, is that any study, as geography, for instance, is a group of facts selected and classified on the basis of some interest, some urgent need of mankind, and, therefore, some interest of the child. "Unless the fundamental interest and purpose which underlie this classification are discovered and appealed to, the subject which deals with it cannot be presented along the lines of least resistance and in its most fruitful way. This discovery is the work of psychology. In geography we deal with certain classes of facts from the standpoint of their influence in the development and modification of human activities. A mountain range treated simply as a mountain range gives us geology; treated in relation to the distribution of the genera of plants and animals, it has a biological interpretation; treated as furnishing conditions that have entered into and modified human activities,—mining, grazing, lumbering, etc.,—it acquires a geographical significance."

The unity of geography is a unity of human action,—certain human interest. It follows, therefore, that this study must be presented in such a way as to appeal to this interest. The way in which it interests grown up people determines the way in which it must be taught to children. What is true of geography is true of arithmetic.

The function of psychology, it may be repeated, is to set forth the process by which the human race has discovered the different groups of facts that make up the school studies, which process is substantially the same as that which the child must pursue in mastering them. The school exists to lead the child over the different stages of the growth of the race in the shortest time.

Why did mankind ever create *arithmetic?* Because a need was felt of dividing up things—imposing limits. If every one could have had all he wanted of everything, the need of measuring things would never have been felt. But that need was experienced early in the history of civilization.

There are two questions involved in measuring: one is "How many?" the other is "How much?" and both must be answered. In measuring the first act is to apply some unit of measure to a vague indefinite, unmeasured whole. A basket of eggs must be separated into dozens. In this case a dozen is the unit of measure, and the "how much" is obtained by finding the *number of times*—the "how many"—the measuring unit is found in the basket of eggs. The mental process is, *first*, an instantaneous and unconscious synthesis resulting in the vague idea of a "basket of eggs" (how much); *second*, an analysis of this mass into parts by applying the measuring unit—one dozen eggs—(how many); *third*, the synthesis of these into a definite "how much," or measured quantity. This is the mental process in every measurement:—(1) a vague whole; (2) analysis; (3) a synthesis giving a definite whole composed of distinct parts,—multiplicity in unity. If my measure, a dozen eggs, is a unit, my basket of eggs may be called a unity. This form of measurement we call *counting*. It does not always give a definite "how much" because the measuring units are not always *equal*. It would be more exact to sell eggs by the pound. In that case the "how many" of the measuring unit, and the "how much," or quantity, would always be the same.

Such being the measuring process what is that in it which we call *number?* Evidently number is the *times* the measuring unit is applied to the whole to be measured. This analysis disposes of the false notion that number is a sort of physical, external attribute of an object. Number is a *relation* pure and simple; "the *repetition* of a certain magnitude used as the measuring unit to express the comparative value of a magnitude of the same kind." Sir Isaac Newton and Euler long ago defined number as the *ratio* of one quantity to another taken as a unit. A ratio is a *relation seen*. It is a purely psychial thing. It is psychologically true therefore, and true in every other way, that number is not got *from* things but is put *into* them." But for the felt need of measuring things the conception of number would never have been created by the mind.

The, to many, rather startling proposition to which these conceptions lead, is that there is no such thing as number except when the mind conceives of a measuring unit as actually employed in measuring some quantity. Number is a relation; no relation can exist apart from the things related.

The idea of a "fixed unit" which is the basis of the "Grube method," and which is assumed to be true in most text-books on arithmetic, is erroneous, and leads to dead mechanical teaching, uninteresting because not understood by either pupil or teacher.

The ratio idea involving the three ideas of (1) *quantity* to be measured; (2) *measuring unit;* and (3) *times* the latter is found in the former; is implicit in addition. It is more explicit in multiplication and division, causing the "factor relation" to take the place of the relation of *parts*. In fractions this ratio is fully expressed with all the terms present.

The seventh chapter of this volume contains a very clear and convincing discussion of the notion that prevails among teachers of arithmetic that there are two kinds of division, called partition and division proper. Those who have hitched their arithmetical wagon to that star will do well to study this analysis with especial care.

The hardest blows dealt upon a prevailing practice are those directed toward the notion that children must master the combinations of the integers to ten before undertaking those using the larger numbers from ten to twenty. This whole theory of the necessity of *mastering* these combinations of smaller numbers is a natural sequence of the fundamental error in the Grube method and must fall with that method. It is clearly shown, too, that the modern idea of exhausting all the fundamental operations in the study of four, for example, treating it by the processes of multiplication and division, as well as of addition and subtraction, is unpsychological. The old method of teaching multiplication and division *after* the processes of addition and subtraction have been studied, is nearer the truth.

The authors say: "It seems, clear, therefore, that the fundamental operations, as formal processes, should not be all taught together; on the other hand rational use should be made of their logical and psychological correlation. It is one thing to perform arithmetical operations in such a way as to *involve* the use of correlative operations, and it is another thing to force these operations into consciousness, or to make them the express object of attention. The natural psychological law in all cases is first, the use of the process in a rational way, and then, after it has become familiar, abstract recognition of it."

We have called attention very briefly to the psychological analysis of the process of the growth of the number idea which this volume contains. The last ten chapters discuss the different numerical operations, involved in the study of arithmetic. The reader who has seized the psychological theory may be left very properly to apply it for himself. But these chapters are interesting and very suggestive, and grow out from the tap-root of the whole matter, *viz.*, that number is only possible when there is something to be measured and a measuring unit. All numerical operations and manipulations of number symbols must go back to this idea for their final explanation.—*Public School Journal.*

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